TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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Photo Jeffres, Baltimore, Md.

PAULA EDWARDES.

THE MATINEE GIRL

TWO foreigners have been giving local talent some excellent lessons in acting. They are Paul Orleneff, the Russian, and Henri De Vries, the Dutchman. In each of them is evident that which is the chief lack of the American actors as a class. The European actor gives painstaking attention to the most minute details of his art. With some notable exceptions, of course, the American attains the broad, general effect, paints with a large brush generously, but is careless of the infinite detail that marks the artist. The American has the spirit of his art, the European surpasses him in the fine last flourishes of the letter.

A characterization is like a painting. The superb picture is the complete picture. There are no last strokes to be added to-morrow. It is a finished, surpassing whole. A characterization of which one may say: "If she had dressed the part a little more lavishly!" "Why didn't he deliver that line with a little more emphasis? He could have made his point thus." "He got a little out of character just there" is not a perfect picture, and the actor should hitch his wagon to the star of dramatic perfection.

The American actor is too prone to seize upon his part as a raider makes a cavalry charge. The result may be splendid, but it is seldom exquisite. We paint in broad, bold strokes. What we most need in the art of acting in America is the fine art of blending.

Many European mechanics of the stage visit us, and we, seeking an artist and finding an artisan, depreciate the art of the Old World. But when artists, as Orleneff and De Vries undoubtedly are, come to us we are open minded enough to pay them the tribute of an acknowledged fascination.

I wish every American player might see Orleneff's Oswald in Ghosts. I have seen several American actors of rank and talent play the part, which they have imbued with intelligence and the essential spirit of the pitiable decadent. But they have painted the picture with fewer strokes. There has been in every instance the incompleteness of the understudied part. For example, the American Oswalds I have seen have been content at the final curtain to mutter once: "The sun. I want the sun."

Orleneff gave at least five minutes to the working out of the tragic last point of the play. He gibbers. He smiles vacuously. His gaze wanders. It fixes itself slowly upon an object that rolls about the room and plays pranks at his feet. He points to it with shaking forefinger, following its erratic gambols with childish glee. "The sun," he whispers thickly. "See, Mamma, I have the sun. Th' s'n, th' s'n. Th' s'n." The words flow into each other with the elision of madness. He laughs. The laughter is that of the mad boy. And the curtain falls while his fascinated eyes follow the sun his fancy has drawn from the sodden sky for a playmate. And when the curtain falls persons in the audience look at each other in an effort to realize that this is only a matinee in a theatre on Broadway; that they have only been seeing a play; that the madness on the stage is merely simulated. The great Russian has borne the final test of acting. He has lent the illusion of reality.

And De Vries! It was two years ago that an accident to an actor in a company in which De Vries was playing in Holland made it necessary for him to play two parts. He enjoyed the novelty of "doubling." It suggested to him that an actor might play three parts, or four or five, and play them equally well. He pondered upon it. Why not a play in which there should be even more than five parts, and each differing widely from all the rest? He tried evolving diverse characters and practised in his room quick changes of makeup. When he had quite convinced himself that he could play many different parts to his own, and probably the satisfaction of the audience, he gave an order for a play. It eventuated in A Case of Arson. But the Matinee Girl would remind her player friends that the dramaette in which De Vries plays seven parts marvellously, while a two years' success, was preceded by two years of preparation and by the working out of an infinitude of detail.

It is conceivable that at the close of his career the roles an actor has played should hang, ineffaceable pictures in the gallery of his memory, enriching his life as the picture galleries of old castles inform the great dwellings with familiar tradition and lend a mellowness of intimacy to what might be a dull and too stately routine. I can imagine the old actor passing through that gallery with many a fond touch of the dimming pictures. And, you may feel reasonably sure, the picture of his fancy is not that which brought him the most fame and the largest monetary returns.

When in that happily remote time Henry Miller shall look upon this memory picture and that, I fancy he will stand long before the figure of James Grierson of Grierson's Way, which is yielding place so soon to The Indiscretion of Truth.

James Grierson has the fidelity of a Dickens character with the finale of an Ibsen creation. One recalls the wrinkles and bagginess of his much worn trousers, the long, stray wisps of his graying hair, the pathetic patience of his face and the lack power of his gestures. And one's heart, if one possesses such, rises in an unconquerable lump to her throat when he stumbles despairingly to his room for the "rest" we know will be the interminably long one. We might lose patience with James Grierson were it not that we know that there's a locked chamber in our affections where we all cherish the memory of some such lovable, impossible dreamer. And there will be moist eyes at mention of his name, long after the managerial mind has forgotten that there was once a production essayed for art's sake only, and that lasted but a short time on Broadway, and that it was named Grierson's Way.

Guy Standing, admirable actor and polished stage villain, has probably more stage lurings astray to answer for to his dramatic conscience than any other actor of his years. He is so obviously attractive that the girls mentally condone the offense of the stage heroine. Therefore it may be concluded that Mr. Standing exerts an immoral influence. He ruined two stage heroines in one week since the era of new resolutions began, one short month ago.

Blanche Bates quotes feelingly from one of the speeches of the late candidate for President of the United States, Judge Alton B. Parker. It is not a political speech, for The Girl From the Golden West is not a follower of Susan B. Anthony nor the other female warrior with the catty name. It refers to farming, in which Miss Bates is making her maiden effort at Ossining, N. Y.

Judge Parker handed a guest a brimming glass of milk from his own dairy.

"Like it?" he queried. "As good as champagne, isn't it? It ought to be. Cost as much to produce it."

While a large audience at the Garrick Theatre applauded the third act of The Little Gray Lady and demanded again and again a glimpse of the author, the playhouse echoing to cries of "Pollock, Pollock," that clever young man was proving once more the supremacy of the love of a woman over love of fame.

Leaving his modest and failure-auguring seat, A 13 in the gallery, he dashed down stairs and across the street to a telephone station and called up the pretty and brainy young woman who has promised to become Mrs. Channing Pollock.

"Is that you, dear?" the telephone operator might have heard, had she chosen to listen, "I thought you would like to know that it sounds as though we've got 'em. They're making a lot of noise over there. I would be the happiest man in the earth if you were here."

The pretty and brainy young woman said—but it's really none of our affair what she said. What would we have said?

At the request of a reader, we republish some verses that appeared in this column seven years ago, a fact that proves that optimism is the enduring note:

If you'll sing a song as you go along,
In spite of the real or fancied wrong,
In spite of the doubt if you fight it out,
And show a heart that is brave and stout,
If you'll laugh at the fears and refuse the tears,
You'll force the ever reluctant cheers
That the world denies when the coward cries
To give to the man who bravely tries;
And you'll win success with a little song,
If you'll sing a song as you go along.

If you'll sing a song as you plod along
You'll find that the busy, rushing throng
Will catch the strain of the glad refrain,
That the sun will follow the blinding rain,
That the clouds will fly from the blackened sky,
That the stars will come out by and by;
And you'll make new friends till hope descends
From where the placid rainbow bends;
And all because of a little song,
If you'll sing a song as you plod along.

If you'll sing a song as you trudge along,
You'll see that the singing will make you strong.
And the heavy load and the rugged road,
And the sting and the strife and the tortuous goad
Will soar with a note that will set you afloat;
That the beam will change to a trifling mote,
That the world is bad when you are sad
And bright and beautiful when you are glad,
That all you need is a little song,
If you'll sing the song as you trudge along.

The vagrant verses are attributed to Margaret M. Creery, and were published in the Philadelphia *Telegraph*.

Julie Opp Faversham has for the time lost all direct interest in the stage. In her drives in the park, or while she pours tea gracefully at her home in East Seventeenth Street, or at a Twelfth Night or Professional Woman's League reception, she has one theme. To those who inquire she has one reply. It is: "Baby's name is William Crozier Faversham—to be called 'Billy.' Crozier was Mr. Faversham's mother's family name. We mean to bring 'Billy' up on the most approved scientific methods. Rocking chair and cradle to be forsworn. Never to walk with him; to allow him to cry himself 'out'—to discipline him from the first week after his birth. But, bless the darling! he has us all as his slaves. If he hiccoughs, Mr. Faversham rushes to 'phone a doctor, assuring me that I am a hard-hearted mother and that the child is surely choking to death. I rock him. I sing to him. We all carry him if he murmurs. His 'Granny,' my mother, is a slave to his nurse, acting really as an assistant undernurse, and the boy grows strong and fat and beautiful—but a tyrant. Believe me, no woman had so many approved modern theories as I, or read so many scientific works on how to bring him up before he came. And yet we all glory shamelessly in our complete surrender. Come and see him, and I predict that you will all join the worshippers."

From Philadelphia comes the story of the presence of mind of an actor under stress of untoward circumstances.

It was a storm scene at sea and the master mummer was declaiming terrifically, when the carrotty locks of an Hibernian stage hand protruded startlingly through the canvas waves.

"Help! Help!" the actor hastily injected into his speech, the hoarse call: "A man overboard!"

Then, as the wide grin and the rich-hued locks were drawn back: "Too late! Too late! Another poor soul gone to meet its Maker!"

THE MATINEE GIRL.

SOTHERN AND MARLOWE INDEPENDENT.

Julia Marlowe and E. H. Sothern will appear next season under the direction of Sam S. and Lee Shubert in a repertoire of their Shakespearean plays and in two or three new productions. Their season will begin early in the Autumn at the Lyric Theatre. Three of Shakespeare's plays will be offered, to be followed by Justin Huntley McCarthy's Joan of Arc, a new play by Percy Mackay and a revival of Sudermann's The Sunken Bell.

It was announced several weeks ago that Mr. Sothern and Miss Marlowe would sever their connection with the Frohman management and probably appear as their own managers. Mr. Shubert at once entered into negotiations with the stars, which resulted in the signing of a contract on last Tuesday.

With the addition of Sothern and Marlowe the Independents now have a list of stars that make a formidable showing. It includes Sarah Bernhardt, Mrs. Fiske, Bertha Kalich, Margaret Anglin, Mrs. Carter, Blanche Bates, Henry Miller, Bertha Galland and David Warfield.

FIFTY YEARS ON THE STAGE

Photo by Stein, Milwaukee.

MRS. SAMUEL CHARLES.

Mrs. Samuel Charles, who has been playing in The Redemption of David Corson, is a particularly agreeable woman, with charming gray hair and a fascinating air of old-school dignity and graciousness. She is rather tall and slight, and even in the temporary abode of a boarding house she plays the role of hostess with singular ease. One would never imagine that for fifty years she has been almost uninterruptedly before the public. Often interviews are memorable pleasures neither for the representative nor for the person questioned, but Mrs. Charles introduced a personal element that made this particular conversation most delightful.

In the first place Mrs. Charles, whose name in private life is Mrs. Bugbee and who has been generally known on the stage by her maiden name of Anna Maria Quinn, wished to correct some of the errors printed in the daily papers.

"I was born in March, 1848," she said, "on the steamboat *Duchess* on the Mississippi River while my parents were on their way from Robertstown to St. Louis. When just five years old I first appeared on the stage at Julia Bennett's theatre, in that city, where my mother was mistress of the wardrobe. The next year we all went to San Francisco, where mother was made costumer in the theatrical establishment of C. R. Thorne. We traveled over the plains in an ox-cart and the trip took nearly six months. The papers are wrong in saying that my father was strictly a theatrical man, though he naturally acted as my manager and tried several other ventures as well—and not very profitably."

"You were one of the child prodigies, were you not?"

Mrs. Charles laughed reminiscently. "I suppose so," she replied. "Out there in San Francisco I made such a hit as little Eva that I attracted the attention of Mrs. Sinclair, who engaged me as a regular member of her stock company at the Metropolitan Theatre. There I played the page in Cinderella, Fleance in Macbeth and Little Pickle, and even gave a performance of the first act of Shakespeare's great tragedy as Hamlet. We stayed in California about two years, and then I went to Australia in the company of J. H. Vinson, making my debut as Hamlet at the Lyceum Theatre, Sidney, on Dec. 26, 1854, under the management of Mr. Hammond.

"It was not long before we returned to America again. First I played with Mr. Burton's company and then for three or four months I was the child star with the Marsh troupe in Boston. After that I went back to Australia and entered a convent in Geelong, where I remained for three years. You see, there is something fascinating about convents and I was crazy to be a nun."

"Yes, I have noticed how many of the successful actresses have had a convent episode in their lives. But how old were you then?"

"I left the convent when I was seventeen, in 1865. I went straight back to the stage and appeared as the leading juvenile woman with Barry Sullivan. My next engagement was in Sidney with Joseph Jefferson, who was then perhaps thirty-five years old, and I remained with him for about a year. I played in The Octoroon, I was Mary in The American Cousin, Lady Alice in Old Heads and Young Hearts, May Edwards in The Ticket of Leave and Alice in the old version of Rip Van Winkle. I remember, too, that we produced Spitfire and Lend Me Five Shillings. After that I played for about six months with Mr. and Mrs. Charles Keane. Then I joined Lady Don, who was then very popular in musical burlesques.

"Then we came back to America, to Memphis, where father was in business. By that time I was a young woman of somewhat more than twenty. I went starring with Richard Young, an Englishman, in such plays as The Marble Heart, Don Cæsar de Bazan, and Flowers of the Forest. Then I went with John McGuire through Nebraska and Montana, playing all the outposts and forts."

"That must have been pretty rough going in those days."

"Indeed it was. I remember spending days and days in a coach. But that was soon over, and I was working with John Dillon and William Marble and in the Buchanan companies. I joined Booth and Modjeska while they were appearing together in Chicago."

"Did you ever appear with them in New York?"

"No. We played the Western cities, Boston and most of the other cities in the East, but we did not get into New York. I remember appearing as a minor character in Don Cæsar de Bazan and Mary Stuart. This engagement lasted only one season, and the succeeding year I went to the Coast with my old comrade, John Dillon, in The Model Husband. I was married to Samuel Charles, whose real name was Bugbee, in 1880."

"Was he also an actor?"

"Yes, and a good one, too—one educated at the old Boston Museum. We traveled and acted together for some years, but his managerial ventures inevitably went the wrong way. In 1894 he started a stock company in Kansas City, but he was taken ill, so that the attempt had to be given up after three or four months. I took him back to Chicago, and he died there of heart disease about a month later.

"My first New York appearance was at the Grand Opera House in a piece called Coon Hollow, with Lizzie Evans as the star. I then joined Stuart Robson, but during the whole five years I was in his company I never appeared in New York. The company only reached New York once, though we performed in all the neighboring cities, and that once there happened to be no part for me in the play. I played in The Two Dromios, as Alice in The Henrietta and as Mrs. Hardcastle in She Stoops to Conquer. Before joining Andrew Mack I played for some months in the Davidson Stock company, of Milwaukee. I was with Mr. Mack for part of one season, and for the two entire seasons following, during which time we presented The Last of the Rohans for four months at the Academy of Music. My next part was in What Happened to Jones, and after that I played for two years with Herbert Kelcey and Effie Shannon in Sherlock Holmes. There was a New York engagement at the Grand Opera House. The year before last I was in the cast of Cousin Kate and last season I had a role in Roselle Knott."

Speaking of The Redemption of David Corson, Mrs. Charles suddenly remarked that she had once appeared in another Parker play, 'Way Down East. She could not recall the exact date, but thought it had been within the past six or eight years. She then digressed into more personal reminiscences.

"Robson was the kindest man to his company I have ever known," she said, "except perhaps Joseph Jefferson. He was always generous and considerate. For the most part, Mrs. Robson did not travel with the company, because she was rather too large for the parts she preferred to play. Now, I'm excessively fond of going to the theatre. I go absolutely whenever I can get a chance, and particularly I love to attend very bad performances—the ten, twenty, thirty kind—because they amuse me so. Poor Mr. Robson liked to see them, too. Often in those cheap houses I have looked around the audience and seen Robson's bald head somewhere in the distance. Once he got to laughing in spite of himself and one of the actors on the stage mimicked him. He was simply furious and rose and strode out of the theatre."

The representative of THE MIRROR, thinking he would fire the customary farewell shot, put that inevitable question about the dramatic schools.

"I really don't know about them," Mrs. Charles answered, "but I have not been favorably impressed by such graduates of these institutions as I have happened to meet. So many of the young people on the stage nowadays seem to be there just because they can't do anything else, and think that acting is a good way to make a lot of money without working. Of course there are not as many good stock companies in which young actors can gain experience as formerly, yet there are still many of them in the East and far more in the West. I do not think the young actors from the schools are as well equipped for their work as most young people were in my day."

And now, having added the opinion of Mrs. Charles to many similar expressions on the decadence of acting, THE MIRROR man withdrew, feeling that his visit had somehow been very unlike the ordinary bit of professional routine. Mrs. Samuel Charles is a competent actress of the old school and a charming lady of all times.

REFLECTIONS

George E. Gill has severed his connection with Fighting Fate and his other melodramatic interests to become business representative for Wilton Lackaye in The Pit.

Manager John Cort has engaged to support Florence Roberts in The Strength of the Weak, Max Figman, James E. Wilson, Lucius Henderson, Robert McWade, Joseph Hazleton, Roland Gordon, Adelaide Manola, Ruth Allen, Lucille Yorke, Florence Robinson, and Lillian Armsby.

Herr Ludwig Barnay, the well-known German actor, has been appointed director of the Royal Theatre in Berlin.

Claire Ford has joined Blaney's More to Be Pitied Than Scorned at Pittsburgh for balance of the season.

F. E. Mortimer has been appointed stage-manager of the Western Under Southern Skies company.

Thomas W. Ross has canceled his contract with Frank Howe, Jr., to originate the principal role in Blue Grass, which is soon to be produced in Philadelphia. The part is that of a negro horse tamer.

Ralph Kellard has resigned as stage-manager of The Eternal City en tour, but will continue to play Don Camillo Murelli in the production, as usual. Charles D. Chapman, the General Morra of the piece, has been engaged to succeed Mr. Kellard.

Edgar Atchison-Ely, a recent member of The White Cat company, has been re-engaged by May Irwin to play the leading juvenile role of Jack Dangerfield, which he originated, in George V. Hobart's comedy, Mrs. Black is Back, now being presented by Miss Irwin in its second season. Mr. Ely joins the company in Chicago.

T. H. Winnett has secured from Scott Marble his latest rural comedy-drama entitled Christian's Half Mile; also the farcical comedy, The Day After Monday, and the Russian play, The Man Outside.

Lee Beggs, manager of the Beggs stock company, has signed a contract with C. F. Berger, manager of East Lake Park, Phœnix, Ariz., to place the above organization at East Lake Park for a Summer season of sixteen weeks, beginning on May 30.

On Friday night, Jan. 19, Miss Nethersole, by her presence of mind averted a fire panic at the Harlem Opera House. Accounts as to the cause of the disturbance, the blowing out of a fuse in the gallery or the scratching of a match conflict, but whatever the reason, some one shrieked "Fire!" and the usual upheaval followed. Miss Nethersole dropped her lines—she was then in the midst of the third act of the Labyrinth—came down the stage to the footlights and addressed the audience. "Please be quiet," she exclaimed; "there is nothing wrong." Hamilton Revelle also assisted in reassuring the people and the excitement quickly subsided.

The Clarke Stock company has been reorganized under the management of George C. Clarke, with the following roster: Robert A. Bennett and Alsora Thompson, leads; Harry F. Adams, stage director; Hugh Irvington, J. M. Leaverton, Ike Oliver, Frank Clifford, Helen Treadwell, Marie Losay and Beatrice Arnold.

The Dilletante Players of Brooklyn will repeat their former comedy, The House Painted White, at the Germania Theatre, Brooklyn, on Jan. 29.

A part of the balcony at Field's Opera House, Washington, Ga., gave way during a performance of Barlow and Wilson's minstrels on Jan. 17 and injured a score or more of persons in the auditorium.

Nell O'Brien sailed for England Jan. 24 to join Nat C. Goodwin in London, where Mr. Goodwin will shortly revive In Mizzoura and The Gilded Fool. This is Mr. O'Brien's tenth season with the Goodwin company.

The Lucky Miss Dean will replace A Case of Arson and The Brainley Diamond at the Madison Square Theatre on Feb. 5. The principals in the cast will be Helen Grantley, William Courtleigh and Ferdinand Gottschalk.

The fifth matinee to be given by the American Academy of Dramatic Arts this season will take place on Thursday afternoon, Feb. 1, at the Empire Theatre, when the first performance of an original four-act play of modern business life, The Measure of a Man, by Cora Maynard, will be given.

Felix Haney, one of the principal comedians of the Hippodrome, will head his own company next season in a rural play, entitled When the Harvest Days Are Over, by Nell Twomey.

In the club rooms of the Professional Woman's League last Monday afternoon, on the occasion of the monthly social meeting, Aimee Abbott, hostess, received the guests in the hall and escorted them to the reception rooms, where Mrs. Arden, the president; Mrs. W. G. Jones, Mary Stone and other officers cordially welcomed all comers. The guest of honor for the day was Ethel Barrymore. An entertaining musical programme was provided by Ines Crabtree, the regular chairman of music. Edna Burchell, a visitor from Texas, with a rich contralto voice, sang "Old Kentucky Home," playing her own accompaniment. "The Magnetic Waltz" was sung by Marion Alden. Edith Story played two piano numbers and the programme closed with another soprano solo, entitled "I Love," by Marion Alden.

The mother of Fred Mower, of the John Henry company, celebrated the eighty-second anniversary of her birth at her home, at Swampscott, Mass., on Jan. 20.

AT THE THEATRES

To be reviewed next week:

MEXICANA ..... Lyric.
THE GRAFTER ..... Grand Opera House.
RUFUS RASTUS ..... American.
NATIONAL ACADEMY MATINEE ..... Empire.

Daly's—The Fascinating Mr. Vanderveldt.

Comedy in four acts, by Alfred Sutro. Produced Jan. 22.

Lady Clarice Howland	Ellis Jeffreys
Aggie Cowles	Ruby Bridges
Marchioness of Hendingby	Lena Halliday
Lady Clementina Desborough	Essex Dane
Miss Pelling	Muriel Wylford
Mrs. Brevell	Constance Walton
Mrs. Mellon	Eleanor Delaporte
Mary	Hylda Franklin
Mr. Vanderveldt	Frank Worthing
Colonel Raynor	Claude King
Lord Woolham	Herbert Sleath
Sir Bartholomew Cardick	Arthur Lewis
Mr. Goddlestone	Reginald Eyre
Rev. Hubert Langston	Rudge Harding
Mr. Mellon	Henry Hailey
Alfie	Gerald Henson
Footman	Edward Benham

Mr. Vanderveldt was supposed to have no heart, no vestige of a conscience, no memory of what it felt like to be possessed of a scruple, but nevertheless to be an adept woman charmer against whose strategies no feminine heart could be too strongly fortified. In an emotional costume play he would be the villain of immense wealth and wondrous skill with the rapier; in a modern light comedy of manners, with a moral nailed onto it at the tag end of the last act, he becomes more entertaining if not more heroic than the virtuous and meddlesome bore who wins the fair widow. The Fascinating Mr. Vanderveldt is quite delightful as a piece of literature and not uninteresting as a play, yet, though little fault can be found with specific details of Sutro's work, the whole effect is somewhat artificial and too unemotionally scintillating to make a thoroughly good stage comedy. As will be observed from the plot, it bears a certain similarity to Henry Arthur Jones' The Liars, which does not signify that it is a composition of at all the same calibre. The Liars has a splendidly sincere and emotional scene in the third act; in The Fascinating Mr. Vanderveldt the only attempt at anything of the kind is a superficial character bit in the very beginning. Mr. Sutro seems to forget that if every tragic cloud should show the glint of a silver lining the clear sky of comedy should allow an occasional thunder head to peer above the horison, if only to emphasize the azure of the wide expanse. Even twentieth century satire cannot subsist on epigrams alone. There is much that is clever in the piece, especially the idea of centering a comedy on a woman's sense of humor, but it is safe to predict that ten years from now Mr. Sutro's methods will be strangely altered. At present his work is a curious anomaly, sermonizing in purport, superficial in expression.

Lady Clarice Howland, the widow of a certain unsentimental cricket champion, found herself under the disagreeable necessity of contracting a second marriage in order to replenish a purse which had been seriously depleted by her extravagance. Her mother and her sister, two moralizing dames—Clarice describes her mother as "so delightfully early Victorian"—commanded her to choose between a certain judge and a certain wealthy musician. Both of these suitors were old friends, eminently unimpeachable, fallen into the sear and yellow leaf, yet golden rich withal. The Fascinating Mr. Vanderveldt, having lost his hold on one giddy young Mrs. Brevell through the intervention of Colonel Raynor and Lady Clarice, suddenly transferred his amorous attentions to the widow herself, boasting that he would shortly become engaged to her in the most proper and preferred fashion. In the capital third act the remorseless lady-killer attempted to make good his threat by quoting Browning and taking Clarice on The Last Ride—in an automobile. Fifty miles from home, having pulled out the sparking plug, he announced that the machine had broken down. He had chosen the time and the place, the inn of The Cow and Calf, with infinite care; he had even arranged to have all the horses in the neighborhood employed at a distance hauling granite. When he frankly explained what labor he had sustained to compromise her, Lady Clarice, with her un-English sense of humor, found the situation irresistibly funny. However, the local clergyman, an adorer of her deceased husband, acted as amateur chauffeur, enabling her to escape to the nearest railroad station, seventeen miles away. When she arrived home at 9 o'clock in the morning the dowager, the suffragist sister and the two old lovers were all on hand with importunate demands for an explanation. Only the valiant colonel never doubted her. Consequently Vanderveldt had to confess to the military man that he was not engaged to Lady Clarice, as he had claimed the day previous, and the lady, in a sudden burst of admiration and longing for soldierly rectitude, delivered her future happiness into the colonel's keeping. It is to be hoped that the colonel found this conclusion less absurdly illogical than the audience, and that the wife found her husband more agreeable on a more intimate footing. This abrupt ending looked as if the author, having almost lost sight of the moral football, were making one final plunge to recapture it and hug it close to his heart.

Ellis Jeffreys as Lady Clarice gave a competent and painstaking rendition, yet she has not the genius wherewith entirely to cover the artificiality of her accomplishments. She acted well, yet one was always conscious that she was acting. Frank Worthing was the charmer—the man "who knew just what to say to women—and said it." He had mastered the ironical and gentlemanly qualities of the character and there was something of masculine magnetism in his presence which might not have been any the less salient had it been a trifle more volatile. Claude King, Colonel Raynor, was a monotonously unattractive embodiment of all the serious virtues. The American girl and her aristocratic specimen of British lover were fortunately unimportant characters. Constance Walton furnished an excellent character bit as the vacillating, light-headed, blonde Mrs. Brevell; Lena Halliday was a magnificently domineering old marchioness. Essex Dane was the sanctimoniously officious sister of the heroine, and Muriel Wylford certainly was realistic as the lady "companion," whose dependency had not worked gracious marvels on her temper. The old judge and Mr. Goddlestone were frankly inventions of stage authorship, admitted merely to swell the list of entries in the race of love and to afford some aged hooks for suspending epigrams. Arthur Lewis in his judicial capacity gave the better impersonation, which may have been partially due to the fact that he had a more familiar type. The other members of the large cast did the little that they had to do nobly.

Garrick—The Little Gray Lady.

Play in four acts, by Channing Pollock. Produced Jan. 22.

Perriton Carlyle	John W. Albaugh, Jr.
Samuel Meade	William Humphrey
Captain Henry Jordan	Charles A. Gay
Richard Graham	Robert Ober
Mr. Upton	Cyril Vezina
Bob	Harry Wagner
Anna Gray	Julia Dean
Ruth Jordan	Dorothy Donnelly
Mrs. Jordan	Eva Vincent
Mrs. Graham	Justina Wayne
Miss Wadleigh	Rachel Barr

Channing Pollock has written a play that really plays, instead of ambling along and spouting superficial floods of rainbow-colored dialogue until the exhausted audience craves the shelter of intellectual umbrellas. This does not mean that the dialogue lacks either wit or workmanship, but merely that the action is not dropsical with undue accumulations of words. It is a positive relief to witness a play having such a robust continuity of action and such an inexhaustible fund of heart interest which, though it is neither poetic nor tragically most profound, is at least sincere and effectively realistic.

The Little Gray Lady herself is the central figure in an absolute maze of official and boarding house intrigue which could never have been expounded without the presence of a Secret Service man; yet, complicated though the plot appears to be when articulated in scenario form, it has the admirable quality of elucidating itself as visualised upon the stage. For theatrical purposes a story is overcomplex only when it confuses the audience or hampers the normal development of emotional values.

The whole cast lived at an inexpensive boarding house in Washington and the larger portion of it was employed in the Treasury Department. The young people, like most young people earning small salaries, more or less impecunious and members of such "large families," were in a constant state of romantic ferment. Anna Gray, the little lady in question, having been brought up side by side with Perriton Carlyle and having moved to Washington at the same time, was in love with the comrade of her childhood, who had deserted her quiet attractions for the flippant charms of Ruth Jordan, the landlady's daughter. Carlyle was an impatient youth whose rash impulses always turned in the wrong direction. Before the opening of the drama he had stolen $20 from the Treasury by the simple device of having torn off bits from a number of the notes which had passed through his itching palms. Being hard pressed for money to marry the extravagant Miss Ruth, he repeated the performance on a grander scale, this time piecing together a banknote for $100. Samuel Meade, the Secret Service agent in charge of the investigation, was a man in the finest old-fashioned sense of the word and a man deeply in love with Anna Gray. Through him Anna learned that the note had been stolen and her instinct immediately fastened the theft on Carlyle. In the second act, when Anna was just completing her preparations for retiring, Carlyle entered, having forgotten the purse containing that $100, and Anna, to prevent his deliberately running his head into the noose, locked him up in the closet, only to have her plans frustrated by the arrival of the future Mrs. Carlyle. In the third act the Treasury cat came out of the bag—Carlyle discovered that he loved Anna after all, and the little gray lady herself assumed the responsibility of the crime. Last of all, Carlyle regained his manhood sufficiently to return, instead of escaping to South America, the marked banknote was recovered, the manful detective called off the dogs and regeneration clapped the climax. The most improbable feature of the story was the secret marriage of two young people in the boarding house and the consequent scandalous "misdiscoveries" of the prying landlady. Some details of pantomime—looking under the folding bed in the retiring scene, the showing of the lady's underwear, which came to the young husband, and the landlady's facial massage with borrowed cold cream—were obviously introduced to force a timely laugh, but any one who has lived in boarding houses knows that even these extravagant bits were strictly in character. Some portion of the public—the two-dollar orchestra-seat public—may never have had a chance to learn how ridiculous this phase of life actually is.

Julia Dean as the little gray lady proved herself delightfully competent in her impersonation of the heroic and unassuming girl whose love was a sacred and a cherished secret. She was the acme of that unobtrusive adoration with which so few men are ever fortunate enough to be favored. Dorothy Donnelly as the "flip" Ruth Jordan was intensely amusing. Her nasal voice, her impertinent smirk, her attempted allurements, her affected walk and her evident insincerity, fitted the character like an elastic glove. John W. Albaugh was convincing as Carlyle and Robert Ober as Richard Graham did an unusually natural piece of romantic acting, but the honors should be accorded to William Humphrey. Mr. Humphrey was the Secret Service agent, the bluff young man who loved and lost, yet bearing no grudge, saved the honor of his successful rival. He was never afflicted with the heroics; his whole ambition was to make Anna happy and to endure his isolation as inevitable fate. Eva Vincent was the landlady, just such a scheming busybody as most of us have had our dealings with. She must have set a good table—to offset her garrulous tongue. Justina Wayne made a charming ingenue; her marriage, since it was clandestine, did not interfere with her assuming such a role. Charles Gay was a realistic type of landlady's husband; Rachel Barr, having very little to do, ambitiously did too much of it, and Cyril Vezina gave rather a clever Treasury "bit." Harry Wagner was a diverting urchin.

Garden—The Galloper.

Farce in three acts, by Richard Harding Davis. Produced Jan. 22.

Copeland Schuyler	Raymond Hitchcock
Kirke Warren	Edgar L. Davenport
Mr. Hewitt	Harry Stone
Captain Anstruther	L. Rogers Lytton
Mr. Griggs	Harold Vizard
Billy Ashe	Herbert Corthell
Captain O'Malley	T. Daniel Frawley
Colonel Ostah	Scott Cooper
Captain Mouzaffer	Harry Preston
Crown Prince of Greece	E. B. Tilton
First Officer	Fred Johnstone
First Officer	H. White
Sergeant	Alf Hudson, Jr.
Boatswain	M. Black
Captain Zonya	Edgar Potter
Innkeeper	M. W. Rale
Max	
Grace Whitney	Nannette Comstock
Blanche Bailey	May Buckley
Mrs. Sybil Schwartze	Helen Lackaye
A Greek Girl	May Helmuth

Raymond Hitchcock has come back into his own peculiar style of comedy, which means that the Davis farce at the Garden Theatre has been cut to fit the curves of the star's disposition and is not a ready made suit to which the star has adapted himself. Mr. Hitchcock is funny when he plays caricatures of himself and he is popularly liked for doing it. He is a "comic," as the down-easters say, rather than a comedian. And the Davis farce fits him—that is, the Davis character of the pretended galloper who does not know how newspaper copy looks is Mr. Hitchcock. The farce would fit any player capable of showing enough comic ability to appear in it in good company.

The time of the story is 1897, during the Greco-Turkish War, and the scenes are laid in Athens and at the front where the fighting is. Copeland Schuyler, a New Yorker of wealth, has followed Grace Whitney, trained nurse, to Greece in order to be near her. He agrees to take the name and possibly uphold the reputation of one Kirke Warren, famous war correspondent, in order to be still nearer Grace in the field. The reputation of Mr. Warren is easier to uphold than his name is to bear. This gentleman has been followed to Athens by his divorced wife, Blanche Bailey, the "Human Fly," to whom he owes alimony, and by Mrs. Sybil Schwartze, a widow who owns two breweries and a department store in Newark and to whom he has proposed marriage. He, Warren, has, besides the troubles, a feud with the Foreign Legion because he poured a quart of Burgundy into the colonel's boot, and is pursued by the undying and demonstrative gratitude of the Cretians because he fostered their revolution. All of these Mr. Schuyler accepts when he takes the name of Warren. The payment of the alimony settles the difficulty with Miss Bailey, some vigorous lying gets rid of the widow, a remarkable show of bravery postpones the duels, a speech in which Marathon, Thermopylæ, Andrew Jackson and the Republican party are blended satisfies the osculatory Cretians, and Mr. Warren, *née* Schuyler, gets to the front with the nurse, two English war correspondents and the "Human Fly," who has volunteered as a nurse for press purposes.

The whole party succeeds in getting captured by Turks, who respect war correspondents and Red Cross nurses. And the Turks, fearing a bombardment by the Greeks, permit one of their prisoners to ride into the Greek lines to notify the attacking forces that there are women among those about to be attacked. Schuyler is the chosen messenger. He gallops away in a rainstorm and returns in time to find a bag of pearls hidden by Alcibiades in a chimney corner. The arrest of the real Kirke Warren, who has been disguised heretofore in anarchistic red whiskers, and the capture of Mrs. Schwartze and a captain of the Foreign Legion allow matters to be adjusted, chiefly to the advantage of Mr. Schuyler, who wins Grace and is decorated with a Greek order for bravery.

Since the play was constructed for no other purpose than to afford entertainment, and as it seems to succeed in accomplishing this end, criticism from a serious viewpoint would be in bad taste. A small attack of melodrama in the last act, when Grace foils the Turkish commander by showing her Red Cross badge, is a line away from the farcical spirit. There are several slow scenes in the first and second acts that will become more vigorous with growth, and the climax of the third act resembles too much the *finale* of a comic opera to leave quite the hilarious impression one likes to carry away from a farce. There is the same quality in the lines and situations that made The Dictator successful and something of the same burlesquing of types. The Athens manager of a New York newspaper and the two or three war correspondents are probably people of the author's experience, and one can readily believe that some of the incidents are not altogether imaginary.

It is unnecessary to speak of Mr. Hitchcock's acting. The role of Schuyler seems entirely congenial to him and he plays it with a romping evidence of satisfaction. May Buckley as Blanche Bailey, the "Human Fly," gives an altogether delightful impersonation of a peculiar kind of vaudeville soubrette on the lookout for press notices. Nannette Comstock as Grace Whitney takes the part rather too seriously and fails to get out of it some of the farcical comedy it contains. Helen Lackaye is a kittenish Mrs. Schwartze and gives the impression that she must have been very young when she married her late husband.

Edgar L. Davenport plays the real Kirke Warren with a proper display of assertiveness where his paper is concerned and nonchalance when he is in personal danger. L. Rogers Lytton as Captain Anstruther, of the London *Times*, also plays well in a straight role and gives the same impression of sincerity as Mr. Davenport. Harold Vizard appears to advantage in the comedy role of a stammering, self-important correspondent of another London paper. Herbert Corthell plays the part of Billy Ashe, Athens manager of the New York *Republic*, as though he had studied the role in a newspaper office. T. Daniel Frawley is rather too heavy as Captain O'Malley of the Foreign Legion. Now and then he seems to be unable to make anything out of the situations into which the author has thrown the character. Scott Cooper is a gruff Turkish colonel and Fred Johnstone and H. White do well with the small parts of two steamship officers. Among the extra people were several imported Greeks, who added to the *ensemble* effect.

Murray Hill—Happy Hooligan's Trip Around the World.

Spectacular musical comedy in three acts. Book by Maurice Hegeman. Music by James Brynn. Produced Jan. 22.

Happy Hooligan	Jack Lyle
Donald McGregor	Joe J. Sullivan
Max Guggenheimer	Al. Lewis
Charley Flipp	Charles Hanley
Widow Johnson	Violet Staley
Rose	Mademoiselle Valesca
Station Master	William Jackson
First Cadet	S. Bohannan
Second Cadet	Bill Pooley
Third Cadet	S. Boas
A. Spikey	Chris Alwerht
Dodeaky	Cyril Alden
Minister	

Happy Hooligan's Trip Around the World had its first New York performances at the Murray Hill Theatre last week. It attracted very large business and seemed to greatly please the Murray Hill clientele.

Happy Hooligan, impersonated by Jack Lyle, was a busy man during his trip and kept everybody going at a rapid pace. Mademoiselle Valesca as Rose was bright and clever, Charles Hanley did well as Charley Flipp, Joe J. Sullivan had some good lines in the part of Donald McGregor, Al. Lewis was a scheming Max Guggenheimer, and Violet Staley made an amusing Widow Johnson. A hard working chorus did a number of dances vigorously and was warmly applauded.

Of the musical numbers, "Moonlight," by Mademoiselle Valesca and company, was satisfactory. The military drill by the chorus went well and some specialties by Jack Lyle, Charles Hanley, the Transatlantic Four, and Violet Staley were successful.

This week, A Wife's Secret.

Savoy—The House of Silence.

Play in prologue and three acts, by Herman Knickerbocker Viele. Produced Jan. 23.

Gravin	David Glassford
Babette	Virginia Buchanan
Marie	May Blayney
Mother Julie	Florence Cragg
Beatrice	Mary Mannering
Paul Gregory	Edwin Arden
Victor	Mr. Hackett
Fanch	E. L. Duane
Pierre	Lores Grimm
Lubet	Peter Lang
Iann	F. Owen Baxter
Alan	Frank Patton
A Blind Man	Albert Parker
Cosette	Isabel Goodwin
Police	Constance Bell
Celeste	Helen Vassar

If it is only a step from the sublime to the ridiculous it is not more than half a step from the ghastly to the absurd. In writing The House of Silence Herman Viele evidently intended to be impressively gruesome, and it must be admitted that from time to time the drowsy audience, lulled to repose by a monotonous flow of polysyllabic English, awoke with a horrified shiver. The pity of it was that the shiver generally ended in an audible titter. The House of Silence is constructed on essentially the same plan as the chamber of horrors in the Eden Musee, but the characters are less realistic than the time-honored wax figures and the ultimate effect is happily less depressing. The people are as delightfully inhuman as the phantasmal beings of a Victor Hugo melodrama, yet they lack that supernatural inspiration that makes these stupendous French creations so terrifying. Victor, the morbid gardener with the gigantic passions, is a person who talks like a menacing thunderstorm and strides across the stage as if clad in seven-league boots. This unprepossessing peasant was slain in the nick of time by a thunderbolt that came down through the roof, hitting him square in his evil eye and startling the audience into a hysteria of merriment. A just God assuredly had good cause to electrocute the villain. Life imprisonment would have been quite inadequate. The critic felt a grim satisfaction in being present at the execution.

The play opened with a murderous prologue, one with a murder in it. Beatrice, who had once been a famous singer in Paris, having lost her voice, married a recluse painter, the aged master of that dramatic tomb known as the house of silence, and migrated with him to the inclement province of Brittany. Victor, the gardener, having decided to replace his venerable master, when they were all three out promenading one winter's midnight, pushed the old gentleman from a slippery crag down into the ravenous salt sea waves. He then explained to the lady that if she ever divulged their secret she would herself be accused of complicity in the crime. Thereafter Victor continued to dig in his garden, where a treasure was supposed to be buried, waiting in dogged gloom for Beatrice to surrender herself. Beatrice, having escaped from her captivity in the disguise of a peasant maiden, struck a bargain with a rich American artist by which he acquired the right to paint in a corner of the mysterious orchard. Paul, discovering the identity of the peasant, fell in love with her. On the night of a direful storm—these things would be absolutely too preposterous if they happened in broad daylight—Paul locked Victor out of his own garden, entered the silent house in a most voluble humor and captured its mistress. The ferocious spectre from the underworld climbed in through an upper window and forthwith proceeded to choke the intruder. After he had him two-thirds suffocated he let go his hold long enough for Paul to get his "second wind" and before he had time to finish squeezing that out of him the bolt of calcium light already described sent his ghastly spirit toppling down into the infernal regions.

Had the role actually been what it pretended to be, James K. Hackett would have cut an impressive figure; his make-up was excellent, he had the physical force to create a blood-curdling illusion and he attacked the character with a surprising wealth of imaginative enthusiasm. Had he been caged he could surely have left the imprint of his teeth on the iron bars—like the madman in one of old Gravin's frivolous sketches. Edwin Arden did not distinguish himself as the plutocratic American, although he, too, exhibited any amount of physical vigor. Mary Mannering was too charmingly natural and attractive to have been wandering through the mazes of such a nightmare. May Blayney was an acceptable peasant ingenue, competently assisted by her three white-capped friends, but E. L. Duane was a travesty lover such as no painter in his seven senses would ever have chosen for a model and such as no honest seaman was ever known to sire. David Glassford as the recluse husband of the prologue was too good to have met so untimely an end, and the rest of the characters were present merely to assist in stirring up the local atmosphere. If this piece were acted as a burlesque it could easily take the town by storm.

The House of Silence was withdrawn after the Thursday night performance and The Walls of Jericho resumed on Saturday afternoon.

Yorkville—The Royal Box.

Drama in five acts, by Charles Coghlan. Produced Jan. 22.

James Clarence	William J. Kelley
Prince of Wales	Charles Arthur
Count Felsen	Harold Hartsell
Lord Bassett	Frederic Kirby
Marmaduke	Thomas F. Fallon
Montmorency	F. C. Tilden
Davis	Charles King
Tips	Louis Frohoff
Winch	Ralph Locke
Widges	Daisy Lovering
Rickards	Walter Raymond
Stage Manager	Ralph J. Locke
Celia Pryse	Gertrude Coghlan
Countess Helen	Jane Wheatley
Lady Robert	May Louise Algen
Ebbs	Grace Dalton
Juliet	Estelle Loomis

On Monday, Jan. 22, William J. Kelley, who has won popularity in Harlem as the leading figure in Proctor's 125th Street company, made his first appearance as an independent manager and star, having taken the Yorkville Theatre for the rest of the season and having engaged a competent supporting company. The play presented was a revival of The Royal Box, by Charles Coghlan, which was first presented at the Fifth Avenue Theatre in 1897, when the author made one of the most pronounced triumphs of his career as James Clarence, actor and genius. The piece is an effective comedy, full of dramatic, perhaps melodramatic, interest and situations. Some of the dialogue runs to extravagant expressions, but the old piece has much to recommend it in the way of action and vitality, two characteristics singularly lacking in most contemporary productions.

William Kelley and Gertrude Coghlan, the daughter of the author, who has been especially engaged for this initial production, carried off the honors. The other players, whose acting showed a good average efficiency, were Charles Arthur, Harold Hartsell, Frederic Kirby, Thomas Fallon, F. C. Tilden, Charles King, Louis Frohoff, Ralph Locke, Daisy Lovering, Walter Raymond, Jane Wheatley, May Louise Algen, Grace Dalton and Estelle Loomis. Mr. Kelley is a conscientious artist and an ambitious young man. His present venture has opened under favorable auspices and there seems to be no valid reason why his labor should not win a just reward.

This week Shenandoah will be presented.

Thalia—The Eye Witness.

Melodrama in five acts, by Lincoln J. Carter. Produced Jan. 22.

George Lamont	Joseph Stanhope
John Lamont	Fred Reynolds
Ephram Lamont	James Stillson
Silas Lamont	Charles Lorraine
Dolan McKinley	Donald Franck
Biff Bass	Henry Harrison
Albert Wallace	Emmanuel A. Turner
Bill	Charles Lorraine
Crooky	Emmanuel A. Turner
Dave	C. W. Boyer
McFarley	Charles Mack
Ellen Wallace	Christine Prince
Lulu O'Rafferty	Edna Marshall
Clare Emery	Jane Carson
Mrs. Hatchett	Mina Manley
Bridget O'Rafferty	St. George Hussey

This melodrama—and there are five acts of it, subdivided into nine scenes—is far more conventional than Bedford's Hope, the Lincoln J. Carter production which has recently received such critical approbation. The Eye Witness returns to the typical Irish comedians, the typical tomboy of Bowery houses, the typical marriage certificate and the typical villains in the first and second degrees. The scenery, particularly that of the drowning and rescue, was remarkably constructed, as in all of Carter's concoctions. How that final cyclone was managed is a puzzle to baffle the uninitiated and to command the respect of the "old timers"; yet the general impression is not extraordinary. The leap of an automobile over an open drawbridge in the second scene of the fourth act was less thrilling than the posters would have led one to imagine, though it is true that the machine behaved precisely as advertised. Lincoln J. Carter, of Chicago, unlike most of our metropolitan wizards, does not deal in opium, white slaves, murder horrors from the yellow journals and the rock-bottom depths of the "social evil"; moreover, he can cram more scenery into one evening's entertainment than any other two authors on record.

For rather more than a year the eye-witness has been frustrating the dire purposes of John Lamont on the road, wherefore the public is already familiar with the black, black thread of the story. Old Ephram Lamont, being an unqualified villain, planned to get possession of Silas Lamont's estate, but Silas sold a mine, paid off the mortgage and had a surplus to boot, all of which, with the papers proving these transactions, he hid in an old squirrel hole. George Lamont, the good son of the sacred Silas, married Ellen Wallace, whom all careful observers knew to be the legitimate daughter of Ephram since they had seen Silas conceal her mother's marriage certificate with the other documents. Albert Wallace, brother of Ellen, supposing that his sister was married to the illegitimate son of her own father, persuaded her to decamp in his company, which naturally left the husband to suppose that he had been deserted. George went hunting for his wife, Silas died without telling any one where those papers had been hidden, and young John Lamont—devil by divine right of inheritance—appropriated all of his cousin's worldly goods. Ellen, on a dark night, returned to her foster-mother, Bridget O'Rafferty, lately married to Dolan McKinley, and that same evening the villain attempted to chloroform the inhabitants and burn the house, being foiled by O'Rafferty's daughter, the betrothed of Biff Bass. John saw that he could never be sure of the property so long as Ellen was alive. He hired a couple of thugs who sandbagged her, tied a rock around her neck and dropped her into the Chicago River. Biff was an eye-witness. The audience saw Ellen sink down through ten or twenty feet of stage water; Biff dove, untied the rock and triumphantly bore her up again to the surface. In the fourth act George discovered a letter telling of that squirrel hole, but one of John's spies overheard his injudicious soliloquy. A race for home ensued. John bribed the men to open the drawbridge and George's automobile bravely leaped the gap. In the fifth and last act George, having been knocked senseless for the third time, was stowed in the cellar of the old homestead while John got possession of those precious deeds. At that moment there was a furious cyclone which made one think that all the scenery would have to be rebuilt for the next performance. All pandemonium was turned loose and the audience held its breath. The villain was killed, the hero, regaining consciousness, came out of the cellar and took the papers from the dead man's fist. In real life it

(*Continued on page 17.*)

IN OTHER CITIES.

SAN FRANCISCO.

O'Neill's last week at the Grand Jan. 15-22 packed the houses to the doors. On Monday night Queen Elizabeth was given. On Tuesday The Fires of St. John was presented for the last time. Macbeth, Friday night, was the bill for Miss O'Neill's testimonial given her by the citizens of this city. Magda was given Saturday evening, and after the fall of the curtain Miss O'Neill was called to the front and given a hearty farewell. Her season has been most successful. Next week, Yon Yonson.

At the Majestic 15-22 Amelia Gardner gave a fine interpretation of A Contented Woman, and pleased a large audience at each performance. Miss Gardner's breezy manner found wonderful scope in this interesting role. Miss Underwood played opposite to Miss Gardner and created a favorable impression. The balance of the co. were all good in their respective roles. The play was well staged. Next week, Neillie Stewart, of Australia, and her co., will present Sweet Nell of Old Drury.

Modjeska received a big welcome Tuesday, 16, at the Columbia, in a very fine characterisation of Macbeth. She was to have appeared on Monday, but owing to delay of the trains the opening was deferred until Tuesday. On Wednesday she appeared in Mary Stuart, and repeated her former success. The engagement was successful. Next week, The Yankee Consul.

Foxy Quiller, in its second week, at the Tivoli 15-22, is doing good business. All the favorites are in the cast, except Miss Frederick, who has been ill. Miss Aubert did good work. Barron Berthald, Arthur Cunningham and Miss Tracy scored in their vocal numbers. Teddy Webb created most of the laughter, and Mr. Kunkel as the star gave a creditable performance. The Brigands will be produced next week.

The Innocent Maids, at the California 15-22, is another popular burlesque. Next week, The Alcazar Beauties co.

So successful has The Admirable Creighton been at the Alcazar that it is to be continued another week. Mr. Waldron made a great impression, and was universally praised. Evelyn as Lady Mary was delightful. John Maher gave a capital impersonation of the Dude, and Mr. Osbourne was a clever Baronet. Miss Bond did the Maid to perfection. The play was admirably staged.

Little Ollie Cooper is the real star at the Alhambra 15-22 in The Prince and the Pauper, and the crowds have hardly had standing room to see this clever little actress. She plays with a finish that is marvelous. The co. includes Mr. Mayall, Miss Elsemere, and Mr. Shumer, all of whom do good work in parts suited to their talents. Next week, Mr. Mayall in Dr. Jekyll and Mr. Hyde.

Calve will be at the Alhambra 25 and 27 for an evening and matinee performance.

OSCAR SIDNEY FRANK.

MINNEAPOLIS.

Walker Whiteside closed the week Jan. 7 at the Metropolitan, presenting We Are King to satisfactory business. Haverly's Minstrels followed for a half week, opening 14. Business was poor. The County Chairman presided for latter half of week to good business. The co. was nearly the same as last season and gave a good performance. The Liberty Belles are the attraction for first half of this week—21—and are drawing good houses. Parsifal will finish the week. Puff! Puff! Puff! 28.

Arizona was the bill at the Bijou week 14, where it enjoyed capacity business. It was necessary to place the orchestra under the stage on one or two evenings, so great was the demand for seats. The presenting co. was good and included Ragley Holmes, Clarence Heritage, Lizzie McCall, Frances Desmonde, Corinne Childs, Edwin Farrell, Avis Lobdell, Fulton Russell, Ray Scott, Ben Deane, John Drury, and Charles E. Graham. Scenery excellent. Eva Tanguay in The Sambo Girl was the attraction week 21 and drew good business. It was one of the best of this season's bills at the popular Bijou. Miss Tanguay made a hit with every one. Ethel Morton also appeared to decided advantage. Florence Morrison as Madame Martini and George K. Henery deserve mention. Sherlock Holmes 28.

Prince Otto was the offering for the second week of the Ralph Stuart co. at the Lyceum, drawing good business all of week 14. Ralph Stuart, Lewis S. Stone, Lake Conness, Aubrey Beattie, Charles Rowan, Charles Lindholm, Henriette Brown, Sarah Whiteford, Laura E. Lang, and Mabel Wright carried the principal roles. Miss Brown made her first appearance as leading woman and made a distinct impression by her work. The Lost Paradise was presented week 21 and served to show the co. in a different class of roles than the preceding plays, and all to their advantage. Ralph Stuart was Reuben Knowlton and gave to the role his usual careful study and finished acting. Lewis S. Stone was happily cast as Bob Appleton. Lake Conness was well received in the thankless role of Ralph Standish. Charles Lindholm as Schwartz and Fred Spencer as Old Bemel cleverly depicted the radical and the conservative of the labor ranks. Ralph Ramsey did some good work as Billy Hopkins. The women were all particularly good. Henriette Brown invested the role of Margaret Knowlton with a sweet womanliness that endeared her to her audience. She was very effective in the stronger passages. Sarah Whiteford sustained the opposite role of Nell in a most commendable manner. Laura E. Lang was a most charming and lovable Polly. It was the best thing she has done. Mabel Wright was a delightful Cinders. Aubrey Beattie, Charles Rowan, Dan E. Henlon, and Nellie James completed the cast. Master of Arms 28.

A large sum was realized from the benefit performances given at the Lyceum afternoon 19. The programme was contributed by members of visiting cos. and the Ralph Stuart co. who gave the third act of Prince Otto. The benefit was given for the widow of Captain Berwin, who lost his life at the fire of 13, and was arranged by Rev. G. L. Morril, chaplain Actors' Church Alliance.

Attorney R. S. Cary, presumably acting for the Retail Liquor Dealers' Association, has started a crusade against Sunday theatres. The ordinance is very plain terms forbidding them, but for years has not been enforced. A performer from the Metropolitan and one from the Dewey pleaded guilty last week and were fined one dollar each. The cases against the others were continued and will come up for trial this week. An attache and a performer from each of the theatres has so far been summoned to court.

CHARLES M. LANE.

INDIANAPOLIS.

One of the largest and the most fashionable audiences of the season filled English's Jan. 17, when Lady Huntworth's Experiment was presented by the members of the Dramatic Club (local) for the benefit of the Boys' Club. The press praised the work of the players, particularly of Mrs. John T. Brush in the leading part, who, as Elsie Lombard, was well known to the profession before her marriage and her retirement from the stage. It was a financial success.

A small audience, smaller, perhaps, by reason of an announcement in the local papers that the play was soon to be taken off owing to its failure, witnessed the one performance of The Prodigal Son at English's 18. Primrose's Minstrels followed 19, 20, playing to good houses. The College Widow 22-24. A Message from Mars 27. The Shepherd King 29-31. The Gingerbread Man 1, 2. The Rollicking Girl 3. The Clansman 5, 6. Simple Simon Simple 8. Andrew Mack 9, 10. The Ham Tree 12, 14.

Seen here for the first time at popular prices, The Sultan of Sulu drew capacity houses at the Park during the engagement 15-17. The production is well staged and costumed and the chorus is lively and can sing. One of the men, whose voice could be heard above the others, added greatly to the harmony and beauty of several numbers. Albert Mahar was a funny little Ki-Ram, making his big hit in Remorse. W. H. Broughton, Sinclair Nash, F. J. McCarthy, Francis Demarest, Bernice Hart, and Maude Earle filled the other parts acceptably. The Lighthouse by the Sea, sensational and thrilling, delighted crowded houses at the opening performances 18-20. Thomas E. Shea, supported by a strong co., opened a week's engagement at the same house 22-27 with two performances of The Bells. The play was well presented and won the approval of the audience, who demanded many curtain calls. The other plays to be given during the week are: The Pledge of Honor, Dr. Jekyll and Mr. Hyde, Napoleon the Great, and Cardinal Richelieu. Under Southern Skies 29-31. The Park announces a list of attractions for February, including Rose Melville in Sis Hopkins, Black Patti, A Son of Rest, Elfie Fay, The Four Mortons, and The Beauty Doctor.

The plans of O. F. Mann, who proposed to build a theatre on South Illinois Street, are not in compliance with the building ordinance and therefore no permit would be issued.

Ad. F. Miller, manager of English's, received a telegram from Lee M. Boda, manager of the Valentine co., which operates English's and other houses over the country, saying the co. has leased a new theatre to be built at Springfield, O., to be opened next season.

Elizabeth Murray, the popular singer, who appeared at the Grand last week, will sing "Sweet Ellen McCue," an Irish song written by Louis Weslyn Jones, press representative of the Grand, in place of "Molly, O," that she has been singing.

Margery Taylor, daughter of Dr. J. H. Taylor, of this city, a member of the Just Out of College co., who was operated on for appendicitis at Eastman's Sanatorium here 19, is recovering and will soon be able to rejoin the co.

O'Kane Hillis, a member of The Shepherd King co., will be the guest of his sister, Mrs. W. S. Tingley, during the engagement of the co. here next week.

PEARL KIRKWOOD.

LOS ANGELES.

Entirely too short was the engagement of William H. Crane in The American Lord at the Mason Jan. 15, 16. Even though there was not much to the piece itself, it was so cleverly handled by Mr. Crane and his competent co. as to prove an excellent evening's entertainment.

Jan. 17, 19, 20 marked the return of our favorite, Alice Nielsen, in Don Pasquale, and she was warmly greeted by houses full of her admirers. 'Way Down East 22-26 and Madame Emma Calve at Simpson Auditorium 29.

At Morosco's Burbank Theatre 14-20 Shenandoah was revived in real style, and all of the soldiers necessary and scenic equipment were provided to make the piece assume a marked degree of reality. Nothing to make a play a success is ever left undone at the Burbank, and the house has the testimony of the S. R. O. sign to prove. Next week Jerome will be given.

Caught in the Web was the attraction at the Grand 14-20, and the name testifies the style and character of play which drew such large houses all week. Patrons of this house are loyal supporters of any and all classes of shows that the management provide. West's Minstrels will follow next week.

Mrs. Deering's Defence at the Belasco 15-21 and When Knighthood Was in Flower 22-28.

Out at Chutes Park Chiffarelli's Band is rendering daily concerts, and other attractions are the Igorrote village, Baldwin's military captive balloon, Bilyck's troupe of educated sea lions, and the Southern California Cat Club's annual exhibition of cats.

The Casino has endeavored to paint out its past hoodoo and will open Jan. 22 with James McAlpin in Hans Hanson. The house will be run as a fifty-cent place of amusement.

The Novelty Theatre, one of the cheaper houses on Main Street, has been doing excellent business ever since it started, and the production of The Lighthouse Robbery 14-20 wasn't half bad, considering the prices, 10, 25 and 35 cents. How so many of these cheaper houses have made a success, and, too, without detracting from the patronage of the better class of theatres, is still an unsolved mystery. At present there are no less than seventeen places of amusement in this city and all of them are making it a go.

DON W. CARLTON.

DETROIT.

Edmund Day's new drama, Behind the Mask, is having its initial production at the Lyceum Theatre week Jan. 21-27. It is a strong, well built play, picturesque, romantic and thoroughly American in theme, and with a few necessary trimmings will increase in dramatic value. The scenes are all laid in Colorado, and one very realistic one, especially pleasing, shows the Georgetown Loop. The story concerns a Government Secret Service employee, a reputable business man, who is really the chief of the conspirators, and his adopted daughter, whom the Secret Service man falls in love with. It is of more than ordinary interest here from the fact that the author was a former well-known newspaper man here and the owner and manager, W. B. Lawrence, was at one time treasurer of the Detroit Opera House, beside being connected with other theatrical enterprises here. A splendid co. do full justice to the various parts, especially Stanley Johns (an old Detroit boy), as the hero, which he fills capably. Walter Colligan, J. W. Smiley, Benjamin Horning, George C. Robinson, Lawrence Atkinson, Lewis Western, Richard Toles, Thomas Megan, Minnie Pearl West, Beatrice Moreland, Hedda Laurent, Kittie Cameron, and Nellie Fillmore, are others entitled to special mention.

Dangers of Working Girls opened a week's engagement at the Whitney Theatre 21, and as it is a great favorite here the Whitneyites gave it a rousing welcome. The co. includes Laurence Underwood, Louis Von Wiethoff, Murray Livingstone, F. J. Casey, Alma Powell, Maude Cummings, Maggie La Clair, Violet Ray, Deda Dent, Adele Lane, and Margarite Simpson.

One of the most brilliant audiences ever gathered in the Light Guard Armory assembled 19, the occasion being the fourth concert of the Detroit Orchestral Association, the attraction being the New York Symphony Orchestra, with Walter Damrosch as director. The programme was delightfully entertaining, and consisted of Symphony No. 5 by Tchaikowsky, Namouna, Suite de Ballet, by Lalo, Good Friday Spell from Parsifal, by Wagner, with violin solo by David Manoes, and Scheherazade, symphonic suite from The Thousand and One Nights, by Rimsky-Korsakow.

A. FRANCIS.

KANSAS CITY.

The Implement Dealers' convention the week of Jan. 14-20 and the Lumber Dealers' convention the week of 21-27 made big business for the theatres and other amusement places during that time. On several occasions the entire theatres were taken for their entertainment. Fifteen hundred lumbermen attended the basket ball games in Convention Hall the evening of 23, when the Kansas City Athletic Club defeated the Chicago Central Y. M. C. A. for the Western championship.

Beauty and the Beast as presented at the Willis Wood, 17-20 drew good crowds and was fairly satisfactory. The Isle of Bong Bong held the boards 21-24 and pleased large audiences nightly. The chorus, which was a most important feature, was very attractively costumed and sang and danced splendidly. Tim Murphy 29-31. The Serio-Comic Girl 1-3. Ben Hur 4-11.

Andrew Mack came to the Grand for the week of 21-27 and played to packed houses nightly. Billy B. Van in The Errand Boy 28-3.

Marching Through Georgia, which held the stage at the Auditorium 21-27, played to large audiences throughout the week and pleased immensely. The piece was well staged. On the Bridge at Midnight 28-2.

Tracked Around the World, a new melodrama, with some decidedly novel features, was the Gillies attraction 21-27, playing to large audiences nightly. Georgie Mack was featured and his performance pleased immensely. Lighthouse by the Sea 28-3.

The Damrosch Symphony Orchestra will appear in Convention Hall for one concert only the evening of 28. Jean Dimitresco, tenor, and David Manoes, the concert master, are announced as the soloists for the occasion.

Custer's Last Fight, which closed a week's run at the Gillies 27, had the distinction of drawing one of the biggest week's business ever known at that very popular house.

Rubelik is announced for one concert in the Auditorium the afternoon of 11.

D. KEEDY CAMPBELL.

CLEVELAND.

Babes in Toyland paid a second visit to the Euclid Avenue Opera House Jan. 22-27, and was appreciated as much as on its former presentation last season.

Eleanor Robson in Merely Mary Ann 29, 30, and in a premiere of The Girl Who Has Everything, by Clyde Fitch, 1-3.

De Wolf Hopper scored heavily in Happyland at the Colonial Theatre 22-27. Vaughan Glaser in Rosmas y 29-3.

The Sultan of Sulu was given a fairly good presentation at the Lyceum Theatre 22-27. Behind the Mask 29-3.

Selma Herman, a local favorite, was seen in Queen of the Convicts at the Cleveland Theatre 22-27. Queen of the Highbinders 29-3.

Rubenstein will be heard at the Colonial Theatre Thursday afternoon, 1.

Eleanor Robson will not give any performance 31, that evening being reserved for a dress rehearsal of her new play, The Girl Who Has Everything, which will be produced for the first time Thursday, 1.

A. F. Harts, lessee of the Euclid Avenue Opera House, left for New York 23, accompanied by his wife and daughter. He will hereafter make his headquarters in that city, paying monthly visits to Cleveland.

There will probably be six stock cos. in this city the coming Summer. Harry D. Kline, manager of the Euclid Avenue Opera House, will have a fine co., headed by R. C. Herz. Vaughan Glaser will be at the Colonial. David Hartford is organizing one for the Lyceum Theatre, and Max Factzenhauer is trying to get William Farnum at his beautiful Summer resort, the Euclid Avenue Garden Theatre.

Manager Elwood Salisbury is already planning to have fine attractions at Luna Park the coming season, and if he succeeds as well in his new capacity as he formerly did as press representative, his resort will be even more popular than before.

WILLIAM CRASTON.

SALT LAKE CITY.

The Salt Lake Theatre lighted up for one night only during the week, when Professor Willard Bean, assisted by his classes of pupils, gave what he calls an Amateur Athletic Extravaganza, of tumbling, wrestling, boxing, etc. There was a fair house, and the audience was agreeably surprised, the boys giving a clean and artistic exhibition, free from all that might offend. Charles B. Hanford and co. Jan. 24, 25 in repertory.

At the Grand Thee Lorch and his co. presented, first half of week, Captain Herne, U. S. A., to good houses. Audiences well pleased. Balance of week the same co. in Her Mad Marriage to houses practically filled. The last act of the play, which represents the stage of a theatre with all the stage hands in the act of setting a scene, proved very interesting to the audiences, and never failed to score. David Rivers, John McCabe, Rita Harlan, Josie Haines, and Cecil Fay were popular. Mr. Lorch "had his day" last week in Jekyll and Hyde, in which there are few of the younger actors who can equal him. The Girl from Sweden 21-24.

The Lyric, as usual, had a good week. The Jolly Girls scored, and the Radium Dance proved a great drawing card. It is one of the novelties of the season. The Dreamland Beauties began their week 20, making a very strong impression on a good house. Le Clede and Raymond in their sketch, A Society Circus, present a drawing novelty. Zeh and Zarrow are great fun-makers. Marie Stuart Dodd, violinist, and Lewis Pritzkow, in imitations of J. K. Emmett, were both popular.

C. E. JOHNSON.

MONTREAL.

Mrs. Fiske played a successful engagement at the Monumental National Jan. 15-20 in Leah Kleschna. The audiences were appreciative and curtain calls numerous. The chance of seeing Mrs. Fiske again was largely appreciated by theatregoers.

At His Majesty's Herbert Kelcey and Effie Shannon opened to a fair sized house in The Lightning Conductor. Ben Greet's Players in repertoire 29-3.

At the Academy Nat M. Wills appeared in The Duke of Duluth to large audiences. Tom, Dick and Harry 29-3.

Faust was the bill at the Francais, with Paul Cazeneuve in his well-known impersonation of Mephisto. Victo Perney played a fine Faust and Mlle. Derlcourt was an excellent Marguerite. The play was beautifully staged. Faust was preceded by a little one-act piece, A Night in October, daintily played by Laure Fleure and L. Patria.

Les Gaities de Veuvage, an amusing comedy, was the bill at the Nouveautes. It was played in true farce-comedy style, chief honors going to M. Prevost, L. Christian, and Helen Gendy.

Le Tou Monde par un Enfant du Parl is the bill at the National and proved an interesting spectacular melodrama.

The New Century Girls are doing good business at the Royal.

The Bijou offers an entertaining vaudeville bill.

This is the last week of the Casseneuve Stock co. at the Francais. Next week the theatre goes back to English melodrama, the opening bill being The Child Slaves of New York.

W. A. TREMAYNE.

NEWARK.

Arnold Daly in You Never Can Tell, at the Newark Theatre Jan. 22-27, pleased large and enthusiastic audiences. Ten curtain calls at the end of the second act were eloquent testimony to its appreciation. On 26 one performance of Candida will be given by request. Week 29-3, Henrietta Crosman in As You Like It. 5-10, Robert Mantell.

Highly successful was Fantana, which opened 22 at the Empire Theatre for the week. This merry musical comedy is pleasing the largest houses of the season. The entire audience heartily encored the principals, the chorus and the many catchy, tuneful songs, which were all well rendered. 29-2, Edward Harrigan in Old Lavender. Saturday, 3, Sarah Bernhardt.

A Desperate Chance played a return engagement at Blaney's 22-27 and attracted large sized audiences. Week 29-3, The House of Mystery.

When London Sleeps was produced with good effect at the Columbia Theatre 22-27 and was enjoyed by unusually large houses. Though an old-time play, it seems to retain its freshness of appeal to those who like strong melodrama. The piece is mounted in an attractive manner. Week 29-3, The Wonderful Fays.

Charles W. Currier and Thomas F. Daniells, the new lessees and managers of Orange Music Hall, at Orange, N. J., have made extensive improvements on the stage, dressing-rooms and auditorium of that house and are going to present the leading road attractions the present season. The Jeffersons in The Rivals 23 were excellent and pleased a good sized audience. The musical comedy, Gay New York 25 pleased to good business. Al. H. Wilson in The German Gypsy 2.

JOSEPH R. HARRISON.

BUFFALO.

William Collier, supported by Maude Fealey and an admirable co., presented On the Quiet at the Star Jan. 22-24 to large and fashionable audiences. The County Chairman, with Maclyn Arbuckle in the leading part, did a good business 25-27 and repeated its success of last season.

The Devil's Auction was the attraction at the Teck week 22 and pleased.

Paula Edwardes in The Beggar Princess attracted fair sized audiences to the Lyceum week 22, and the star, co. and opera made a distinct hit. Prominent in the co. is Stanley H. Forde, a Buffalo boy, who sings one of the principal parts perfectly.

Victoria Walters, a Buffalo woman, is the star of The Way of the Transgressor co., which is doing a big business at the Academy week 22. Arthur Rubinstein, the talented young pianist, delighted a fair house 23. A return date has been booked later in the season, when better results are expected.

Fanny Rice, contrary to the advice of her physician, appeared at Shea's 22 and fainted after the performance, it being necessary for her to cancel her engagement for the week.

Lawrence Calvert, who has been identified with several metropolitan successes, has opened a suite of offices here and is arranging for his starring tour in a new farcial comedy entitled What Happened to John.

The pupils of the International School of Acting, Justin Paige, principal, have The Lost Paradise in preparation for an early presentation.

P. T. O'CONNOR.

COLUMBUS.

Affairs at the popular Empire are progressing most auspiciously under the management of Priestly Morrison, recently appointed manager of the house, in addition to his other duties as stage director, which he still performs. Several of Mr. Morrison's pet schemes have been put to test with surprisingly good results, and others will be inaugurated as soon as practicable. His first move was to appoint a press agent who would devote all of his attention to the theatre, and the plum fell to the lot of Edward Poland, who is rapidly demonstrating that Mr. Morrison's confidences were not misplaced.

The bill at the Empire this week is Dr. Bill, and serves to add one more to the Empire's list of successful comedies. Thelma follows.

The Grand is looming up with a delightful rapidity as regards the notice, Sold Out, and nearly all of the praise for this situation should be showered upon the shoulders of Manager W. W. Prosser, who has devoted every energy and thought to the boosting of his playhouse since his first day as manager. In New York Town broke every house record and sold out for four performances and then was followed by Me, Him and I, which played to capacity first half of this week.

Attendance at the Southern is good at almost every attraction, while the High Street is almost always packed. Managers have nothing to complain of and feel that they have been getting more than their share of business.

JOSEPH R. HAGUE.

JERSEY CITY.

Running for Office was at the Academy of Music Jan. 22-27 to excellent patronage. The piece was well received and the co. is a very good one. Bobby Harrington plays the leading part in a capital manner. Andrew O'Neil is excellent as the Mayor of Tigerville and Rose Green as Madeline is very good. The entire support is of the best. Dolly Kemper in The Gypsy Girl 29-3. A Race for Life 5-10.

David Higgins in His Last Dollar was the attraction at the Bijou Theatre to crowded houses. No Mother to Guide Her 29-3. Texas 5-10.

Jersey City Lodge of Elks had a ladies' night 23 and it was a success. The annual benefit will occur in April.

The Eagles are up for a benefit 11 at the Academy of Music.

Jersey City Lodge Theatrical Mechanical Association will benefit at the Academy of Music 15 (Easter Sunday).

The attaches of the New York Hippodrome and the Academy of Music here had a game dinner 21 at Lake Hopatcong, where Stage Machinist John E. Langabee, of the Academy, has a hotel.

Dennis Slattery, stage carpenter with the Running for Office co., will close here 27.

WALTER C. SMITH.

PROVIDENCE.

Margaret Anglin made her first appearance in Providence as a star at the Shubert Jan. 18-20 and presented Zara to very good houses. The play was well received and Miss Anglin scored a great personal triumph. The Shubert was dark 22-27, but will reopen 30, when Madame Bernhardt will play Camille in the afternoon and La Sorciere in the evening. It was intended for Madame Bernhardt to give only one performance, in the evening, but owing to the large sale of tickets a matinee has been arranged.

Another play that appealed to many of the theatregoers of this city was A Wife's Secret, given at the Empire 22-27 to large houses. Virginia Thornton played the leading role and won the sympathy of her audiences from the start. She gave a fine performance and was well supported by Frederick Burt, J. Hooker Wright, and Mrs. Charles G. Craig. The Curse of Drink 29-3.

Dr. Jules Jordan, of this city, has written a one-act romantic opera, entitled As Once of Old, which will be presented at Keith's soon. Charles H. Pike will stage the production, and among those to appear are Elizabeth Roberts Rice, Miss Linell, Dorothy Miller, Carl Rosa, Walter Rogers, James King, and Robert Heathcote.

HOWARD C. RIPLEY.

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SEATTLE.

The College Widow at the Grand Opera House Jan. 14-17 drew the full capacity of the house, and proved to be one of the greatest comedy successes of the season.

Calve received a most flattering welcome from a very large and most fashionable audience 19. The concert was most successful. Madame Calve herself being in excellent voice, and her supporting co. was one of uniform excellence. Louis James 21-24. Roscian Opera co. in repertoire 26-31. The Pollard Juvenile Opera co. 1-3.

Watson's Orientals at the Seattle 14-20, drew large audience with one of the best burlesque entertainments seen here so far this season. The olio features were especially strong, including Swan and Bambard, Jeanette Monitor, and Yamomoto Brothers. Miner's Americans 21-27. Miner's Bohemians 28-3.

Richelieu was well presented by a strong co. under the management of Russell and Drew at the Third Avenue 14-20. The opening performances packed the house and business was very large throughout the week. Percy Hunting, P. H. Lindsay, Nellie Gerin, and Marion Keith had the leading parts. At Cripple Creek 21-28. Alphonse and Gaston 29-3.

Madame Calve was entertained at luncheon by Manager John Cort, of the Grand Opera House, and Mrs. Cort. Mr. Cort is associated with S. Kronberg in the direction of Madame Calve's tour this season.

RODNEY D. WHITE.

OMAHA.

Two large and well pleased audiences greeted Andrew Mack at the Boyd Jan. 17, 18. The support was well balanced and The Way to Kenmare was voted a success. Tim Murphy and Dorothy Sherrod in A Texas Steer also did well 19. Ben Hur 22-24. Isle of Bong Bong 25-27. Land of Nod 29-31.

At the Krug Billy Van in The Errand Boy opened a half week's engagement 18 to a fine house, which showed its approval of both Billy and the Errand Boy in no uncertain manner. The Four Mortons 21-24 showed us one of the best comedy attractions that has ever appeared at this house. Everything was encored and we hope that the Four Mortons will keep a-coming. Buster Brown 25-27. Harry Beresford 28, 29. Tracked Around the World 30, 31. Fast Life in New York 1-3.

It is the same old story at the Burwood, where the Woodward Stock co. continues to play to almost capacity houses at each performance. The Girl with the Green Eyes is the offering for the week of 21. The burden of the success of the performance rests with Eva Lang, whose adaptation of the title-role is pleasing her many friends in this city. The rest of the co. is also deserving of favorable mention.

J. R. RINGWALT.

SPRINGFIELD, MASS.

Marie Cahill in Moonshine pleased a large audience at the Court Square Jan. 13. Boston Symphony Orchestra 16. Richard Carle in a return visit of The Mayor of Tokio 17. Raymond Hitchcock in The Galloper 19, and Marie Doro, supported by William Gillette in Clarice 20, both to large audiences. George M. Cohan opened 24 with his new musical comedy, George Washington, Jr., which is noticed elsewhere. The R. S. Willard engagement 25-27 opened with a very large sale, and is sure to be the most successful of the season. The repertory is David Garrick and The Man Who Was, The Fool's Revenge and Tom Pinch.

Mrs. Leffingwell's Boots 29 is the only booking for the following week.

The New Gilmore had When the World Sleeps, a thrilling melodrama, calculated to keep people awake 22-24, and the theatre slept the last half of the week.

Jerry J. Cohan renewed his old Springfield acquaintances during his stay here. Jerry used to live here, and George M. was born in the shadow of the United States Armory, where the patriotism comes from.

EDWIN DWIGHT.

PORTLAND, ORE.

The only attraction at the Marquam Grand the past week has been Louis James in repertoire: Richelieu Jan. 18, Virginius 19, and The Merchant of Venice 20. Monday night, 22, Calve gave a single performance, after which the house will be dark until the visit of Savage's English Grand Opera co., beginning 5.

At the Empire Theatre the Charles A. Taylor Company 14-20, headed by Aileen May, played to large houses, and the offering, Her Marriage Vow, was just what the Empire following wanted. The co. is well balanced. Next week the same co. will present The Little Church Around the Corner.

The Alcazar Beauties at the Baker 14-20 gave one of the cleanest and most amusing burlesque shows since the burlesque season opened last September. They will be followed by Watson's Orientals 21-27, headed by W. R. Watson.

Jerome K. Jerome, assisted by Charles Battell

Loomis, gave a lecture and a recital 29 at the Baker Theatre.
JOHN F. LOGAN.

TOLEDO.

Little Johnny Jones filled the Valentine Jan. 24. It was the first production of the piece here and the general impression was good, although on the whole it might be truthfully said that the performance was just a trifle disappointing. Ryan and Lewis furnished all the fun, especially Lewis, whose Unknown was one of the funniest and best things we have seen.

At the Lyceum In New York Town delighted large houses 22-24. It was one of the best musical comedies of the season. Howard and Gordon furnished the comedy and it was gilt edge. The chorus was large and pretty. Burt's had the old favorite, Human Hearts, 22-24, which played to good business. An Aristocratic Tramp pleased fair houses 18-20.

All the theatres gave sacred concerts on Sunday and were not molested. The managers are now debating what course to follow for the future.
C. M. EDSON.

MILWAUKEE.

The Darling of the Gods was the attraction at the Pabst Jan. 18-20 and the fine performance drew large audiences. Percy Haswell and Robert T. Haines scored heavily in the leading roles. Bertha Kalich in Monna Vanna 25-27.

Wright Lorimer and a fine supporting co. in The Shepherd King opened for a week at the Davidson 22. Superb production and great personal success for the star. Pauline Hall Opera co. in Dorcas gave a pleasing performance 21 before a good house. McIntyre and Heath 28-3.

Barney Gilmore in A Rocky Road to Dublin drew big houses at the Bijou 21 and the performance gave general satisfaction. Fighting Fate 28-3.

Haverly's Minstrels filled the Alhambra 21 and gave a good entertainment. In New York Town 28-3.
CLAUDE L. N. NORRIE.

DENVER.

Woodland proved an excellent attraction at the Broadway Jan. 14-20.

There has been a very large advance sale for Savage's Grand Opera co., which will be at the Broadway 23-27. The Yankee Consul follows.

Quincy Adams Sawyer met with great favor at the Tabor. Lewis Morrison in Faust 21-27. Florence Roberts 28-3.

The Broadway Gaiety Girls were popular at the Empire. Mildred Stoller, Johnny Weber, and Little Sunshine were favorites. The Jolly Burlesquers 21-27.

Ben Hendricks will play his annual engagement at the Curtis 21-27.
MARY ALKIRE BELL.

TORONTO.

William Collier in On the Quiet, played a successful engagement at the Princess during the week of Jan. 20. Lulu Glaser in Dolly Dollars will be seen next week.

Peggy from Paris was a good attraction at the Grand and the house was crowded all the week. Next week, Nat Wills in The Duke of Duluth will be seen.

The Majestic had a strong attraction in Queen of the Highbinders. Uncle Tom's Cabin is the offering for next week.

The Merry Maidens entertained large audiences at the Star. The New Century Girls will visit the house next week.
STANLEY McK. BROWN.

LOUISVILLE.

The popular play, In Old Kentucky, pleased large audiences at the Masonic during the week of Jan. 20. A lively time occurred on the stage Friday night when the colored dancers engaged in a contest with the members of the band. Sis Hopkins will be seen next week.

McFadden's Flats filled out a solid week of fun and business at the Avenue Theatre this week. The attraction next week will be Lured from Home.

The Kentucky State Poultry Show is drawing crowds to Auditorium all this week.
CHARLES D. CLARKE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Howard Hall in The Millionaire Detective Jan. 15-20; satisfaction to big business. The Ninety and Nine 22-27.——THE JEFFERSON (R. S. Douglass, mgr.): The School Girl 15, with matinee; fair business. Aborn co. in Robin Hood 16; two good houses. Yorke and Adams in Bankers and Brokers 18, with matinee, to good business. Rose Coghlan in The Duke of Killicrankie 19 pleased small house. John Griffith in Richard III 20; two small houses. Checkers 22, 23, with matinee. The Rollicking Girl 24. Creston Clarke in Monsieur Beaucaire 27.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): Bankers and Brokers Jan. 17; very good performance; small houses. The School Girl 18 pleased packed house. Robin Hood 19; poor business. Rose Coghlan in The Duke of Killicrankie 20 satisfied large houses. John Griffith 22. The Rollicking Girl 23. Checkers 24. Creston Clarke 25.——BIJOU (O. A. Neal, mgr.): Ninety and Nine 18-20 pleased large audiences. Cinderella 25-27.

HUNTSVILLE.—OPERA HOUSE (Thomas F. Littlejohn, mgr.): Eller's production of Rip Van Winkle Jan. 19 pleased. J. C. Lewis in Si Plunkard 20 pleased good business.——ITEM: The new opera house in New Decatur was opened 19 by Anna Held in The Little Duchess. The new theatre cost $20,000 and is beautifully fitted and lighted.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenstihl, lessee and mgr.): David Harum delighted Jan. 11. Sweet Clover 17 delighted good audience. Herald Square Opera co. 22. Reveries of a Bachelor (local) 26. Y. C. Alley Musical Comedy co. in Cinderella 31, 1. The Little Duchess 15.

SELMA.—ACADEMY (Long and Reed, mgrs.): School Girl Jan. 17; packed house; excellent. Robin Hood 20; satisfactory, to small business. Rose Coghlan 22; excellent co. and performance. Richard III 23. Creston Clarke 26.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Little Johnny Jones Jan. 15; heavy business; pleased. David Harum 18, with matinee; good houses. Yorke and Adams in Bankers and Brokers 20, with matinee; good business.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Allen's Musical co. in Cinderella (matinee) Jan. 23 pleased two good houses. Sousa 1. Sweet Clover 3.

TALLADEGA.—CHAMBERS OPERA HOUSE (Jos S. Chambers, mgr.): Effie Francis in Cinderella Jan. 24.——ELKS' THEATRE (G. C. Cooper, mgr.): Elks' Minstrels (local) 25.

TROY.—POLMAR'S (Frank P. Polmar, mgr.): Sweet Clover Jan. 16 pleased large audience. Cinderella 29, 30. Brown's in Town 5. The Little Duchess 14.

DEMOPOLIS.—BRASWELL (Hayden and Braswell, mgrs.): Robin Hood Jan. 22 pleased good business.

SHEFFIELD.—MEYER'S OPERA HOUSE (Thomas P. Littlejohn, mgr.): Si Plunkard Jan. 19; crowded house; pleased.

ARKANSAS.

PINE BLUFF.—ELKS' (James M. Drake, lessee and mgr.): Shepard's moving pictures Jan. 15; small business. San Toy 17; large and appreciative audience. Barlow's Minstrels 18 pleased good house. Punkin Huskers 20 failed to appear. David Harum 24. The Eternal City 26.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): San Toy Jan. 17; fair co.; good business. Barlow's Minstrels 19 pleased topheavy house. The Eternal City 25. David Harum 26. Kyrle Bellew 29. Mrs. Wiggs 1.

MARIANNA.—IMPERIAL (I. B. Katzenstein, mgr.): In Vermont Jan. 18 canceled. Mabel Paige in At Cozy Corners; splendid, to fair patronage. James G. Hust's Stock co. 22-27.

FORT SMITH.—GRAND (C. A. Lick, mgr.): San Toy Jan. 23; good; two S. R. O. houses. Morey Stock co. 22-27. Chaperons 31. Tim Murphy 1. Florodora 6. Jewell-Kelly Stock co. 12-17.

FAYETTEVILLE.—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): Lewis Morrison in Faust Jan. 9 to S. R. O. Morey Stock co. 15-20; good co. to capacity. A Human Slave 23; poor house and co.

ARIZONA.

TOMBSTONE.—SCHIEFFELEN HALL (Alfie Howe, mgr.): Happy Hooligan Jan. 16 to good business; specialties good. Samuels' Comedians in Hello, Bill, 24.——ITEM: Bisbee will soon have an interurban railway and with the new theatre will make it one of the best one-night stands.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Louis James in Virginius Jan. 15; excellent, to fair house. Alberta Gallatin in Cousin Kate 17 pleased good house. Yon Yonson 19 to packed house; scenic effects greatly admired. Modjeska 20, 21.——YE LIBERTY (H. W. Bishop, mgr.): Bishop's Players in Off the Road 15-21 pleased fine business. When We Were Twenty-one 22-28.——CRESCENT (R. R. Callahan, mgr.): Landers Stevens and Georgie Cooper in Saved from Shame 15-22 pleased fair houses. The Power of the Cross 22-28.——ITEM: Off the Road, a three-act farce-comedy from the pen of Emile Kruschka, a local playwright, was given its first production on any stage at the Ye Liberty Playhouse 15 and proved a decided success. The production was in the hands of a carefully selected co. of Bishop's Players and was interpreted in a praiseworthy manner.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Alice Nielsen in Don Pasquale Jan. 11 pleased fair audience. W. H. Crane in The American Lord 18; big business. Yon Yonson 14; poor, to small house. The Missouri Girl 17; poor business. Jerry from Kerry 20, 21. Orpheum Road Show 22. Madame Modjeska 25. Nance O'Neil 27. West's Minstrels 31.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha Kiplinger, mgr.): 'Way Down East Jan. 15 pleased large house. The Yankee Consul 17; fine co.; crowded house. West's Minstrels 20. Sophia Brandt Opera co. in A Madcap Princess 27.

SAN DIEGO.—ISIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Westminster Glee and Concert co. Jan. 11 pleased very good house. 'Way Down East 12, 13; very good co. and houses.

COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Uncle Josh Spruceby Jan. 13, with matinee; fair, to capacity. Charles B. Hanford in The Merchant of Venice 15; capacity; delighted. Murry and Mack in Around the Town 17; fair. U. T. C. 20, matinee and night; pleased. Woodland 23. Quincy Adams Sawyer 26. Savage Grand Opera co., matinee and night, 30, in Faust and Tannhauser.

LA JUNTA.—OPERA HOUSE (Ed C. King, mgr.): The Moonshiners Jan. 20 pleased good business.——ITEM: A new theatre has been built at Holly called the Jones Opera House, Mr. Maltby, manager. It has a 26-foot stage, level floor, seating capacity about 500. The initial performance will be The Moonshiners 24.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Ben Hendricks in Ole Olson Jan. 16 to fair business; good performance. Charles B. Hanford 22.

CONNECTICUT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): Richard Carle in The Mayor of Tokio to S. R. O. 20. Yale Glee and Banjo Club 22 to crowded house. Henrietta Crosman to large and distinguished gathering 23. Miss Crosman gave a delightful performance of As You Like It. A crowded house greeted Mrs. Leffingwell's Boots 24 and every one went away delighted. There are only words of praise for the performance. George M. Cohan in his new musical play, George Washington, Jr., 25-27, with matinee. Sarah Bernhardt 2.——NEW HAVEN (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): Big Hearted Jim was enthusiastically received 22-24; well balanced co., headed by George Klimt. The Curse of Drink to good box-office receipts 25-27. The Confessions of a Wife 29-31. Running for Office 1-3. At Piney Ridge 5-7. Happy Hooligan 8-10.——BIJOU (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): The Charity Ball proved one of the most popular plays offered by the stock and large audiences were present at every performance week 22-27.——ITEMS: Campanari will give a song recital at Woolsey Hall 1.—The Elks will open their new house on Crown Street 18. A suitable programme is being arranged.—Mr. and Mrs. G. B. Bunnell are occupying their apartments at Duncan Hall. Mrs. Bunnell had friends here for the Junior Promenade.—The French play at College Hall drew fashionable audience 20.
JANE MARLIN.

HARTFORD.—PARSONS (H. C. Parsons, mgr.): The Little Gray Lady played a welcome return engagement Jan. 18, repeating the success of its former date. Three favorites of last Summer's Hunter-Bradford Stock co., Julia Dean, Eva Vincent, and Robert Ober, in the cast were warmly greeted. Richard Carle 19 in The Mayor of Tokio has been seen here before, but it stood repetition, as evinced by the S. R. O. audience that laughed and applauded all through the acts. The always popular Raymond Hitchcock in his new play, The Galloper, 20 drew two large audiences that enjoyed it immensely. Quincy Adams Sawyer bids fair to be as popular as 'Way Down East and is drawing good sized audiences week of 15. E. S. Willard follows 22 for a week in repertoire, and the advance sale indicates that he will have his usual big houses.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): The vaudeville bill week of 15 was headed by Ross and Fenton and finished the week to continued gratifying business. The Curse of Drink 22-24 proved an exciting melodrama well acted and staged and replete with thrilling climaxes. The Gypsy Girl 25-27.——ITEM: Richard Harding Davis, the author of The Galloper, occupied a box at the matinee performance with a party of friends and was much pleased at the apparent success of his new play.
A. DUMONT.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): Richard Carle in The Mayor of Tokio to a sold out house Jan. 18, giving excellent satisfaction. A Wife's Secret 19, 20 entertained good houses. True S. James 22 in In a Woman's Power. Mrs. Leffingwell's Boots 23 pleased. How Hearts Are Broken opened 24 for two days. Big Hearted Jim 26, 27. California Girls 29. Running for Office 30, 31. Confessions of a Wife 2, 3.——ITEM: Business-Manager Culver, of Smith's Theatre, is rapidly recovering.
WILLIAM P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Over Niagara Falls Jan. 20; good patronage; pleased. Dark 22-27.——MAJESTIC (H. H. Jennings, mgr.): The Curse of Drink 19; fine patronage. P. Aug. Anderson as the engineer received well merited applause; support good. Vaudeville 22-27 opened to good patronage and continues satisfactory. Vaudeville 29-3.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Clara Turner ended a week of splendid business Jan. 20. Plays: An Orphan's Prayer, Dixie, The Blue Grass Girl, Why Men Tempt Women, Raffles the Burglar, Why Girls Go Wrong, The Shop Girl, The Sapphire, No Mother to Shield Her, A Bachelor's Wife, and Buster Brown's Sweetheart. Henrietta Crosman in As You Like It 22 to a packed house.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Dot Karroll Stock co. Jan. 15-20 closed to good business. Henrietta Crosman in As You Like It 24 to largest and most fashionable audience of season. Shepard's moving pictures 27. Harvey-Gage Stock co. 29-3 (except 30). Mrs. Leffingwell's Boots 30.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): The Bishop Jan. 20 pleased a crowded house. Sherman's pictures (return) 28. The Beggar Prince 7.——ITEM: Manager Gray states that since his house became Independent he has not only increased his business, but attracted a better class of patronage. S. R. O. is the rule now.

WATERBURY.—POLI'S (Harry Parsons, mgr.): The Curse of Drink Jan. 20; two performances to big business. Big Hearted Jim 23. How Hearts Are Broken 26, 27. Running for Office 29. Mrs. Leffingwell's Boots 31.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): Jefferson Brothers in The Rivals Jan. 19; excellent, to S. R. O. Dan Ryan co. 29-3.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Dot Karroll Jan. 22-27 pleased large houses.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Clara Turner co. week Jan. 29.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): Al. G. Field's Minstrels Jan. 18; S. R. O. The Embassy Ball 20; good house. Robert Downing in Hank Monk 25. The Rivals 27. Cracker Jacks 29. John Drew in De Lancey 2.——LYCEUM (Daniel Humphries, mgr.): At Piney Ridge 18-20; fair business. Queen of the White Slaves 22-24; good houses. Eben Holden 25-27. How Hearts Are Broken 29-31. The Flaming Arrow 1-3.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): David Harum Jan. 16 to good business. Yorke and Adams in Bankers and Brokers 19 to packed house. The Sign of the Cross 22; two performances to good business. Creston Clarke in Monsieur Beaucaire 23. John Griffith in Richard III 24. Checkers 25. Goodwin's Orphans' Band 26.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): Little Johnny Jones Jan. 17 to S. R. O.; fine performance. Sweet Clover 18 to large and well pleased audience. Checkers 19 to packed house; excellent performance. The School Girl 20 pleased large audience. Creston Clarke 22 to large audience; excellent performance. McIntyre and Heath in The Ham Tree 2. Sousa's Band 8. Adelaide Thurston 10.

MACON.—GRAND (E. M. Horine, mgr.): Yorke and Adams in Bankers and Brokers Jan. 15 pleased good house. Creston Clarke in Monsieur Beaucaire 17; very good performance; good house. Howard Kyle in Mozart 18; good; small house. The School Girl 19 pleased large audience. Checkers 20; excellent; delighted two fine houses. The Tenderfoot 28.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Howard Kyle in Mozart Jan. 17; pleasing production; good business. The Tenderfoot 19 and 23; good business; delighted audiences. Little Johnny Jones 20; satisfactory; large business. Brown's In Town 24. The Sign of the Cross 25. The School Girl 26.

AUGUSTA.—GRAND (William Schweigert, mgr.): Professor Napoleon Jan. 19, 20 (local); three good houses; well pleased. Little Johnny Jones 23; bright, clever performance, to crowded house. For the Fatherland 1 (local). Sousa and his Band 3. Heir to the Hoorah 7.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Rip Van Winkle Jan. 17 pleased fair house. Duke of Killicrankie 18; good co. and house. Hooligan's Troubles 22; good, to large business. Si Plunkard 30.

ATHENS.—OPERA HOUSE (Wade H. Lowry, lessee and mgr.): Creston Clarke Jan. 18 delighted large audience. The Tenderfoot 24.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): The Sign of the Cross Jan. 23. Sweet Clover 24. Brown's in Town 1.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, owner and mgr.): The Girl from Sweden Jan. 18; people turned away. Grand Concert 19 (auspices Episcopal Church, benefit Bishop Tuttle's Hall); good house; well pleased.——STAR: Reopened 15.——EMPIRE and ORPHEUM all doing good business. C. B. Hanford 30, 31. Dr. Jekyll and Mr. Hyde 7. Madame Modjeska 20. Hooligan in New York March 2. The Black Crook 5. Paul Gilmore 7.

POCATELLO.—AUDITORIUM (G. A. Hansford, mgr.): Georgia Harper co. in repertoire Jan. 14-18 to fair business. Girl from Sweden 19; poor co.; fair business. Georgia Harper co. (return) week 21-27. Charles B. Hanford 28, 29. Theo Lorch in Dr. Jekyll and Mr. Hyde 30.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): When Johnny Comes Marching Home Jan. 24. Moonshiner's Daughter 25. Human Hearts 2. The Black Crook 3. Louis James 5. Hanford in Othello 10.

ILLINOIS.

BLOOMINGTON.—GRAND (F. Wolkan, Jr., mgr.): Alice Johnson and Harrison J. Wolfe in The Marriage of Kitty Jan. 19 pleased a small audience. The Toilers 20, matinee and night, two light houses. George Sidney in Busy Izzy's Vacation 22; large audience. The Beauty Doctor 23; performance and house poor. Lyman Howe's moving pictures 24. Miss Bob White 26. Son of Rest 29. Dustin Farnum in The Virginian 31. The Price of Love 1.——CASTLE (Gillingham Brothers, mgrs.): Vaudeville; fair bill to moderate business.——ITEMS: The Whitney Brothers' co. appeared 23 in Odd Fellows' Hall in the People's Course, pleasing a large audience.—Arrangements have just been concluded for the appearance of Shipp's Indoor Circus at the Coliseum week of March 12.—Henry Saltzman, for ten years stage-manager at the Grand, who was compelled to resign several months ago on account of illness, has returned from the Southwest much improved.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Wallack's Theatre co. Jan. 15-17; fairly good business. Plays: A Princess of Paris, Escaped from the Law, An Innocent Sinner, Deadwood Dick. The Virginian 20 to S. R. O.; star and entire co. made very favorable impression and were given many encores. Side Tracked 21; two good houses; pleased. When Knighthood Was in Flower 22; good house; Roselle Knott was unable to appear and her understudy, Anna Day, took the leading role; good satisfaction. Black Patti Troubadours 23. Mahara's Minstrels 25. A Pair of Country Kids 28. The Old Homestead 29. The Denver Express 2. Nobody's Claim 3. The Flints, hypnotists, 4-10.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Otis Skinner in His Grace de Grammont Jan. 15; excellent, to capacity. Alice Johnson in The Marriage of Kitty 17; good co. and business. Elks' Minstrels 18, 19 (local) pleased big business. The Beauty Doctor 20; good co.; pleased medium business. The Irish Pawnbrokers 21 pleased capacity. The Land of Nod 22. East Lynne 23. Black Patti 25. When Knighthood Was in Flower 27. The Virginian 29. Miss Bob White 3. Little Johnny Jones 5. Nobody's Claim 6. Walker Whiteside 9. Paul Jones Opera co. 11.——GAIETY (Smith and Burton, mgrs.): Vaudeville; business good.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): My Friend from Arkansas Jan. 15; fair house and performance. Marriage of Kitty 16 pleased fair attendance. Dr. Nordenskjold (South Pole Lecture) 17; large attendance. Land of Nod 18 to S. R. O.; everybody delighted. Nobody's Claim 19; small house. Roselle Knott in When Knighthood Was in Flower 20 pleased good business. Jules Walters' Side Tracked 25. A Pair of Country Kids 30.——BIJOU (Vandeville; Mgr. Padeu): Good attractions to heavy business.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Nobody's Claim Jan. 17; excellent; medium house. Lyman H. Howe's moving pictures 20 pleased many; realistically presented. The Toilers 21; packed Sunday night house; satisfaction. Roselle Knott in When Knighthood was in Flower 23; sumptuously staged; co. perfect; large audience. Black Patti Troubadours 26. Side Tracked 28. The Virginian 1.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Jack Hoeffler Stock co. Jan. 15-20; good business. Plays: The Russian Spy, The Gambler's Daughter, 'Way Back East, Her Husband's Sin, and Camille. Black Patti 21; good business in worst blizzard of season. The Land of Nod 23. Gideon's Minstrels 28. The Flints 29 and week. Julia Grey 10. Nobody's Claim 11. The Isle of Spice 12. Walker Whiteside 14. Lyman Howe's pictures 15, 16. San Toy 17.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): Holy City Jan. 15 pleased fair business. Patricolo, pianist, 17; very good. Hot Time in Coon Town 18; business and performance good. William Owen in Othello; fair house; good co.; very fine performance. Jule Walters in Side Tracked 20; fair business; pleased. Price of Love 13. Isle of Spice 14. Walker Whiteside 15. Country Kids 16. Babes in Toyland 17.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Hickman-Bessey co. Jan. 15-27. Plays: A Senator from Kentucky, Escaped from Sing Sing, Great Lighthouse Robbery, Midnight in Chinatown, His Brother's Crime, and The Gambler's Wife; packed houses; pleased. Walker Whiteside 3. Bunch of Keys 5. Holden Brothers' co. 7. King of Tramps 10. Sambo Girl 12. Y. M. C. A. 13. Four Huntings 14

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Black Patti Troubadours Jan. 20 pleased S. R. O. The Moonshiners 21; two good houses. Harris-Parkinson co. 24-27. Two Merry Tramps 28. In a Woman's Power, booked for 2, canceled. Esther Rujsero Stock co. 4-10. Isle of Spice 11. Her Only Sin 18. A Pair of Country Kids 24. Gus Sun's Minstrels 25.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Weed Stock co. Jan. 15 in The Black Flag to good business; fair satisfaction. The Union Depot (local) 23 to big house. A Pair of Country Kids 24. The Irish Pawnbrokers 25. Miss Bob White Opera co. 30. Howe's lifeorama 31. The Butlers (hypnotists) 5-10. Roselle Knott in When Knighthood Was in Flower 12.

DECATUR.—POWERS' GRAND (J. F. Given, mgr.): Shipp's Indoor Circus Jan. 15-20 to good business; performance good. The Beauty Doctor 22. Miss Bob White 24. Little Johnny Jones 27. Clark Stock co. 29-31. Howe's moving pictures 1. The Virginian 2.——BIJOU (Vandeville): Good attractions and patronage.

ANNOUNCEMENT!

Season 1906-07

Early next season I will make an elaborate production of a new and original American play, written by a well-known American author, the title of which will be announced later. It is in four acts, and its dramatic intensity, heart interest, pathos, comedy, types of character, and curtains are of such strength that it cannot fail to win instant approval.

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Electrical effects by The Menschen Co.

Respectfully,

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ROCKFORD.—GRAND (George C. Sackett, acting mgr.): The Flints (hypnotists) Jan. 15-21 pleased capacity. Haverly's Minstrels 29. Arizona 30. Walker Whiteside 31. Side Tracked 1. A Bunch of Keys 2. Paul Jones 3. Jan Kubelik 5. Eight Bells 7.——BIJOU (A. J. Shemp, mgr.): Vaudeville daily pleased large business.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): When Knighthood Was in Flower Jan. 18; fine, to large audience. Mahara's Minstrels 19 failed to please; medium house. Side Tracked 24. Smith's Refined Novelty co. 30. Eva Tanguay in Sambo Girl 5. King of Tramps 9. The Clansman 10. Babes in Toyland 14.

WAUKEGAN.—SCHWARTZ (Wingfield, Rowland and Clifford, lessees and mgrs.; Charles A. Takacs, res. mgr.): May Irwin in Mrs. Black is Back Jan. 20; excellent, to packed house. Rudolph and Adolph 21; poor, to capacity. Haverly's Minstrels 28. William Owen in Othello 2. Wilton Lackaye and Jane Oaker in Trilby 4.

ROCK ISLAND.—THEATRE (direction Chamberlin, Kindt and Co.; R. H. Taylor, local mgr.): Marching Through Georgia Jan. 17; good business. Hearts of Gold 20 pleased good house. Nobody's Claim 21; good co. and business. The Sho-Gun 23 delighted full house. The Four Mortons 25. Winninger Brothers 28.

JOLIET.—THEATRE (direction Chamberlin, Harrington and Co.; J. T. Henderson, mgr.): Errand Boy Jan. 15; fair performance and house. Howe's moving pictures 16; fine. Land of Nod 17; good house. Message from Mars 19. The Marriage of Kitty 20. Busy Izzy 21. Hearts of the Toilers 23.

FREEPORT.—GRAND (A. C. Knorr, mgr.): North Brothers Jan. 15-22; first-class, to packed houses. Plays: The Little Princess, The Way of the World, The Parish Priest, A Broken Home, The Ruined Life, Under the Harbor Lights, and The Sunny South. Piff! Paff! Pouf! 24.

CANTON.—GRAND (F. B. Powelson, mgr.): Nobody's Claim Jan. 18; fair performance and house. Land of Nod 20 pleased S. R. O. Orpheus Glee Club 22; good concert and house. When Knighthood Was in Flower 24. Side Tracked 27. Hickman and Bessey co. 29-3.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): The Land of Nod Jan. 15; largest receipts in history of house. The Marriage of Kitty 19 delighted good business. Rudolph and Adolph 20; good attendance; pleased. A Pair of Country Kids 3.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Side Tracked Jan. 16 pleased good business. Edward Shields co. (fire pictures) 17, 18; two packed houses; pleased. The Royal Chef 19; fair business.

LINCOLN.—BROADWAY (George W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Well Band Jan. 24. Miss Bob White 25. When Knighthood Was in Flower 26.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Holty Toity Jan. 9; satisfactory performance and business. The Beauty Doctor 28. The Diamond King 31.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): A Burglar's Sweetheart Jan. 17; fair, to full house.

MATTOON.—THEATRE (Charles Hogue, mgr.): Harris-Parkinson co. Jan. 15-20 pleased crowded houses in repertoire.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Piff! Paff! Pouf! Jan. 19 delighted packed house. Byrne Brothers in Eight Bells 20 amused two large houses. May Irwin in Mrs. Black is Back 23. George Sidney in Busy Izzy's Vacation 25. David Harum 26. The Lion and the Mouse 2.——AUDITORIUM (Harry G. Sommers, mgr.): Lillian Blauvelt in The Rose of the Alhambra 15; excellent, to good business. Mary Emerson pleased in Will o' the Wisp 18; fair house. The Prodigal Son 20; splendid co. and house. Third Regiment Band in Two good concerts 21. The Funny Mr. Dooley 22. The Fatal Wedding 24. In New York Town 27.——ITEM: Whitney Brothers' Quartette gave excellent concert in Washington Hall, Notre Dame University, 17; large student audience.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Knobs o' Tennessee Jan. 14 to S. R. O. David Bispham 16; good, to large house. The Beauty Doctor 18; fair performance to fairly good house. McFadden's Flats 19 to large house, matinee and evening. 20. A Russian Spy 21. Mary Emerson in Will o' the Wisp 22. George Sidney in Busy Izzy's Vacation 23, 24. Jane Corv in East Lynne 25. Uncle Josh Perkins 26. The Irish Pawnbrokers 27. The Clansman 1.——COLISEUM (H. O. Bronson, mgr.): A Pair of Country Kids 14 to large houses, matinee and evening. The Royal Chef (return date) 17; good, to good house. Bertha Kalich in Monna Vanna 24.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Bertha Kalich in Monna Vanna Jan. 22 delighted large house; well staged. The Hinmelein Stock co. 23-27. Plays: Out of the Fold, East Lynne, Back Among the Old Folks, The Rose of Killarney, The Moonshiners, When Women Sin, and The Galley Slave. Mrs. Temple's Telegram 29, Mrs. Pinks 4, Jack Hoeffler Repertoire co. 30-5, Yorke and Adams 7. Primrose 9.——PEOPLE'S (Pedley and Burch, mgrs.): Miss Bob White 21 delighted large houses. The Hinmelein Stock co. 22 in The Red Cross Nurse drew well. Will o' the Wisp 28.

FORT WAYNE.—MAJESTIC (M. R. Rice, mgr.): The Black Crook Jan. 16; co. fair; good house. McFadden's Flats 17, 18; two S. R. O. houses; pleased. The Burglar's Daughter 19, 20, matinee and evening; good co. The Calliope Widow 21; excellent; packed Sunday house. Alice Johnson in The Marriage of Kitty 22. The Great Jewell Mystery 24. Little Johnny Jones (special return engagement) 25. Peck's Bad Boy 28. The Fatal Wedding 27. The Maid and the Mummy 28.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): Eight Bells Jan. 19; good audience; pleased. Allen Doone in Kerry Gow 22; small attendance; pleased. Virginia Drew Trescott in Cousin Kate 23 canceled. The Fatal Wedding 26. David Harum 27. The Maid and the Mummy 30. The Four Huntings 2. The Gingerbread Man 3. A Hot Old Time 7. Little Johnny Jones 14. Babes in Toyland 28.

ELKHART.—BUCKLEN OPERA HOUSE (D. R. Carpenter, mgr.): Mary Emerson in The Will o' the Wisp Jan. 17; small house. Piff! Paff! Pouf! 18; unexcelled cast to big business. Peck's Bad Boy 20, matinee and night, amused two big houses. Marriage of Kitty 22. George Sidney 23. Darling of the Gods 29. Wilton Lackaye in The Pit 5.

VINCENNES.—McJIMSEY'S (Frank Green, mgr.): The Beauty Doctor Jan. 18 delighted a crowded house. Miss Bob White 19 packed the house. Lulu Tyler Gates co. to good business 20. A Pair of Country Kids pleased a small house 22. Mrs. Temple's Telegram 30. First Regiment Band concert (local) 31.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): Himmelein's Imperial Stock co. opened week Jan. 15 with Out of the Fold to capacity house and continued to big houses; co. and specialties good. Under Southern Skies 25. Lyman Howe's lifeorama 29. Josh Perkins 2.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.: Human Hearts Jan. 16; fair, to good business. Girls Will Be Girls 20 pleased. Marriage of Kitty 24. Elks' Minstrels (local) 29, 30. Simple Simon Simple 3. Beauty Doctor 5. Just Out of College 9. Sis Hopkins 15.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Peck's Bad Boy Jan. 15; fair attraction and attendance. Edward Waldmann in Dr. Jekyll and Mr. Hyde 19 and David Garrick 20 pleased good attendance.

KENDALLVILLE.—BOYER OPERA HOUSE (A.

M. Boyer, prop. and mgr.): Sandy Bottom Jan. 17 canceled. G. A. Gearhart (lecture) 24. The Maid and the Mummy 29. Simple Simon Simple 6. Travis' Orchestra 7. William Owen in Othello 12.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Josh Perkins Jan. 15; capacity; pleased. Rudolph and Adolph; large house; fair performance. Cyclo Reed (lecture) 27. Cousin Kate 30. Four Huntings 7.

NEW CASTLE.—ALCAZAR (B. F. Brown, mgr.): Eduard Waldmann in David Garrick and Dr. Jekyll and Mr. Hyde Jan. 17, 18; good, to fair houses. Humpty Dumpty 25. Stereopticon 27. Eddie Boyle in Orpheum Stock co. week 29. Hoyt's Faust co. 6.

LOGANSPORT.—DOWLING (John H. Dowling, mgr.): Mary Emerson in Will o' the Wisp Jan. 19; good co. and business. Message from Mars 22; excellent performance and business. Peck's Bad Boy 27. Beauty Doctor 31. Madame Kalich 2.

MICHIGAN CITY.—ARMORY OPERA HOUSE (H. F. Bailey, mgr.): Rudolph and Adolph Jan. 17 pleased full house. Kerry Gow 23. Dixie (local) 26. The Tellers 29. Union Depot 30. The Maid and the Mummy 3.

ANGOLA.—CROXTON OPERA HOUSE (H. E. Willis, mgr.): Angola Concert co. Jan. 23; good, to a packed house. Dora Thorne (return) 29. De Witt Willier (lecture) 1. William V. Mong in The Clay Baker 5.

FRANKFORT.—BLINN (Langebrake and Hufford, mgrs.): Paris by Night Jan. 16, and The Forbidden Land 19 canceled. Uncle Josh Perkins 23; good co.; house topheavy. The Marriage of Kitty 26. Beauty Doctor 29. The Men of Jimtown 30.

COLUMBUS.—CRUMP'S (R. F. Gottschalk, mgr.): Miss Bob White Jan. 13 pleased a large audience. Under Southern Skies 23; fair, to crowded house. At the Union Depot (local) 26. Isle of Spice 2. Imperial Stock co. 5.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): National Stock co. Jan. 15-17; co. stranded. Peck's Bad Boy 16; fair co. and audience. Uncle Josh Perkins 27 pleased good house. Under Southern Skies 30. Faust 8.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): McFadden's Row of Flats Jan. 15 entertained a good house. Under Southern Skies 20, matinee and evening, delighted crowded houses.

CRAWFORDSVILLE.—MUSIC HALL (Mace Townsley, mgr.): Under Southern Skies Jan. 10 pleased capacity. Frank Holland and the Orpheum Stock co. 15-20, Saturday matinee; good business all week.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. B. Fretageit, mgr.): Cleveland Ladies' Orchestra Jan. 17 pleased crowded house. Mary Emerson 24. De Witte Miller 25.

MADISON.—GRAND (Graham and Schatck, mgrs.): Under Southern Skies Jan. 24; big house; good co. Isle of Spice 1. Simple Simon Simple 9. Rinaldo's Imperial Stock week of 12.

RICHMOND.—SMITH (Ira Swisher, mgr.): A Message from Mars Jan. 26. Simple Simon Simple 30. Mrs. Temple's Telegram 1. Faust 2. Little Johnny Jones 12.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): Under Southern Skies Jan. 22 satisfied good business. As Told in the Hills 31.

ALBION.—OPERA HOUSE (G. O. Russell, Jr., mgr.): Texas Sweethearts Jan. 29. Stetson's U. T. C. 14. King of Trumps 20.

BLUFFTON.—GRAND (Smith and Tangeman, mgrs.): Texas Sweethearts Jan. 30. An American Boy (local) 8.

RUSHVILLE.—CITY OPERA HOUSE (Howard Mullin, mgr.): Stetson's U. T. C. Jan. 18 to good business. Humpty Dumpty 24.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Peck's Bad Boy Jan. 30.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): Nancy Brown Jan. 13 pleased good house. Chaperons 16 pleased S. R. O. Beautiful Bagdad 18 (return); matinee and evening 21; fair, to small houses. Fred Emerson Brooks 24. Hans and Nix 27.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (R. O. Ellsworth, mgr.): The Telephone Girl Jan. 16 to light business; poor. Chicago Glee Club 18 to big business; excellent attraction in every way. Harry Beresford in The Woman Hater 24. H. V. Sears (College Lecture Course) 25. Wizard of Oz 27.
FRANK R. FOSTER.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Hearts of Gold Jan. 18; moderate business; unexpected good production. Buster Brown 20 pleased two good houses. Higdeman Stock co. 22-27.
FRANK SIMONDS.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Kindt and Co., mgrs.): A Message from Mars Jan. 16; good business; capable co. Pauline Hall Opera co. 17 in Dorcas; satisfactory, to medium business. House dark 18. The Virginian 19; house completely sold out; excellent. Nobody's Claim 20, fair, to small house. Hearts of Gold 21 pleased well filled house. House dark 22. The Wizard of Oz 23 pleased good sized audience. The Sho-Gun 24. A Bunch of Keys 25.

MASON CITY.—WILSON THEATRE (A. B. Beall, lessee and mgr.): Carter (magician) Jan. 22. Y. M. C. A. lecture course; splendid. Frank E. Long co. 16-20. Plays: In Secret Service, Lost and Won, Traveler's Rest, Nature's Nobleman, and Billy Bunnee; fair business; pleased. Bunch of Keys 27. Harry Beresford in The Woman Hater 29. Paul Jones Opera co. 30. Parsifal 31. Wizard of Oz 30.

DUBUQUE.—GRAND (William T. Reid, mgr.): The Great Lighthouse Robbery Jan. 18; fair show and attendance. Pauline Hall in Dorcas 20; fine performance; excellent; two good audiences. Black Crook 22. The Wizard of Oz (No. 1 co.) 25. Piff! Paff! Pouff! 27. A Bunch of Keys 29. Eva Tanguay in The Rambo Girl 2. The Isle of Bong Bong 5. Paul Jones Opera co. 6. Thomas B. Shea Repertoire co. 12-17.

FORT DODGE.—MIDLAND (A. B. Beall, mgr.; C. F. Pederson, local mgr.): Tim Murphy in A Texas Steer Jan. 16 delighted a big house. An Aristocratic Tramp 20; two good houses; pleased. A Bunch of Keys 22; fair business; pleased. Paul Jones Opera co. 25. Harry Beresford 26. Wizard of Oz 30. Parsifal 1.——ARMORY HALL: Fifty-sixth Regiment Band gave a delightful concert 21 to a big audience.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus. mgr.): The Virginian Jan. 16; excellent, to capacity. Marching Through Georgia 18; good co. and house. A Texas Steer 20; good co.; good house. The Woman Hater 22. Wizard of Oz 24. Telephone Girl 25. Bunch of Keys 27. Parsifal 30. Isle of Bong Bong 31.——PEOPLE'S (Vic. Hugo, mgr.): Vaudeville; good bill; excellent business.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): When Knighthood Was in Flower with Rosslie Knott, Jan. 19 pleased big house. Side Tracked 22 pleased capacity. Nobody's Claim 30. Smith's Refined Specialty co. 31. Miss Bob White 1. Paul Jones 9. Eva Tanguay 10. The Homesteaders 15.

CENTERVILLE.—DRAKE AVENUE (Payton and Swearingen, mgrs.): The Irish Pawnbrokers Jan. 16 pleased large audience. Dr. Jekyll and Mr. Hyde 11; fair co. and business. Columbia Opera co. 12 pleased fair business. Buster Brown 18 pleased largest house of season. Folks Up Willow Creek 23. Woodard Stock co. 29-31; Marching Through Georgia 1.

CRESTON.—TEMPLE GRAND (Busby Brothers, mgr.; Carl Davenport, local rep.): A Bunch of Keys Jan. 19; fair co. and business. Buster Brown 23 delighted good house; Buster and "Tige" are the whole show. Nobody's Claim 24.——CRESTON OPERA HOUSE (J. H. Patt, mgr.): Honorable J. B. Sullivan (Lecture) 22; very popular.

CLINTON.—THEATRE (C. R. Dixon, mgr.): Pauline Hall in Dorcas Jan. 19 pleased a fair house. The Sho-Gun 22; excellent. Black Crook 24; business good. Piff! Paff! Pouff! 25. The Telephone Girl 27. A Bunch of Keys 30. The Isle of Bong 1. Eva Tanguay 3. Paul Jones 5. Kubelik 6.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Drake Concert co. Jan. 16 pleased packed house. Wizard of Oz 23. North Brothers 5-10.——STYER'S OPERA HOUSE (George Higgens, mgr.): Dark.——ITEM: The advance sale for The Wizard of Oz assures a big house.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): Bunch of Keys Jan. 20; fair co. and house. My Wife's Family 21; good business; audience pleased. For Her Sake 28.——GEM (Winchester and Smith, props.): Vaudeville; splendid business.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): His Father's Sin Jan. 13; co. fair; pleased. A Royal Slave 19; good co.; gave best of satisfaction; best show of the season. Maud Henderson Stock co. 29-3.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): The Flora De Voss co. Jan. 15-17; poor co. and business. Plays: Master and Man, Virginia, and The Lightning Rod Agent. The Folks Up Willow Creek 19 pleased good house. A Homespun Heart 24.

PERRY.—GRAND (R. M. Harvey, mgr.): An Aristocratic Tramp Jan. 18; fair co. and business. King-Perkins co. in A Homespun Heart 20; creditable performance to fair business. Flora De Voss co. 22-27.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Sherlock Holmes Jan. 29 canceled. National Stock co. 29-34. Wizard of Oz 28. Parsifal 30.——ITEM: A report is current that we are to have a new vaudeville house here in the near future.

MARSHALLTOWN.—ODEON (Busby Brothers, mgrs.): Dustin Farnum in The Virginian Jan. 17; excellent, to S. R. O. National Stock co. 18-21; fair co.; good business. Nobody's Claim 23. Why Women Sin 28. Frank E. Long Stock co. 29-4.

KEOKUK.—GRAND (Chamberlin, Harrington and Co., mgrs.): John Merritte Driver (Y. M. C. A. lecture) 19; capacity house.——ITEM: Closed for the season.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.: Why Women Sin Jan. 15; good co.; light business. Columbia Opera co. in Said Pasha 19; good co.; fair business.

CHEROKEE.—GRAND (F. Brunson, mgr.): Why Women Sin Jan. 20; excellent, to light business. An Aristocratic Tramp 22. Two Orphans 29. Shadows of a Great City 2. Columbia Comic Opera co. 12.

ONAWA.—OPERA HOUSE (I. A. Blotcky, mgr.): On the Bridge at Midnight (Western) Jan. 18 to well pleased capacity. Why Women Sin 23. An Aristocratic Tramp 29.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Rowley, mgr.): Nobody's Claim Jan. 21; small house. The Telephone Girl 31. Century Stock co. in repertoire 1-3. Side Tracked 5.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (W. R. Kearns, mgr.): An Aristocratic Tramp Jan. 22; very good co.; pleased good house. National Stock co. 29-31.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Royal Slave Jan. 19 to good business and pleased. Bunch of Keys 24.

SPENCER.—GRAND (Franklin Fiesta, mgr.): Farmers' Institute 1-3. An Aristocratic Tramp 8. High School Oratorical Contest 16.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Telephone Girl Jan. 25. Royal Slave 29.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Harry Beresford in The Woman Hater Jan. 17; fine, to capacity. Lewis Morrison in Faust 18; good co.; fair house. Over Niagara Falls 21; fair co.; good business. Sleeping Beauty and the Beast 24. The Woman in the Case 25. Ben Hur 1-3.——ITEM: A new vaudeville house will open some time during the coming week under the management of L. M. Gorman, of Lincoln, Neb. The leading feature will be Ban Toy selections interspersed with vaudeville for the opening. The troupe carries twenty people and include a number of plays in their repertoire.
DAVID J. AUGUST.

CHANUTE.—HETRICK (G. W. Johnson, mgr.): What Women Will Do Jan. 22; good, to poor house. The Chaperons 23; splendid satisfaction to big house at advanced prices. Over Niagara Falls 25. Mildred Holland in The Lily and the Prince 26.——WILLIAMS OPERA HOUSE (F. Lee Williams, mgr.): The Olivia Stock co. 19-20; good houses; co. organized here. Honolulu Minstrels 24.

COLUMBUS.—McGHIE'S (W. R. McGhie, mgr.): Isle of Bong Bong Jan. 17 delighted one of the largest audiences of the season. Charlotte Burnett in The Honeymoon 20; good satisfaction and business. The Chaperons changed from 25 to 29. Rowland and Clifford's Dora Thorne 27. What Women Will Do 31. A Poor Relation 2.

WICHITA.—CRAWFORD (R. L. Martling, mgr.): Paul Jones Jan. 13 pleased big business. Isle of Bong Bong 18; excellent co.; delighted capacity.——TOLEE AUDITORIUM (H. G. Toler and Son, mgrs.): Radium 15 pleased good business.——BIJOU (Vaudeville; Olson Brothers, mgrs.): Week 15-20, capacity business every night.

WINFIELD.—GRAND (R. R. Byers, mgr.): An Orphan's Prayer Jan. 17 satisfied tophsavy house. Bijou Theatre Road Show 22. San Toy 25. Richards and Pringle's Minstrels 27. The Brintons 30-1. What Women Will Do 6. Buster Brown 9. Caman's Winfield Military Band annual concert 10. Pretty Peggy 13. Wizard of Oz 14. A Poor Relation 16.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): The Sleeping Beauty and the Beast Jan. 21 pleased good business. The Woman in the Case 22; large and appreciative audience.——PEOPLE'S (Maurice Cunningham, mgr.): An excellent bill week 21; business splendid.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Novelty Theatre Stock co. Jan. 14, 17; poor co. and business. Plays: Wizard of Wall Street and My Uncle from Japan. What Women Will Do 19 pleased fair business. Old Arkansaw 20, matinee and night; good co.; S. R. O.

HOLTON.—HUMEN'S OPERA HOUSE (Fred W. Johnston, mgr.): Britt-Nelson pictures Jan. 24. Novis-Tanner co. week of 5. Uncle Si Haskins 12. The Lockes 19-21. Dora Thorne March 6.——ITEM: Reaping the Harvest 20 canceled without notice.

ATCHISON.—THEATRE (A. S. Lewis, mgr.): Andrew Mack in The Way to Rosmare Jan. 21; good co. and business. Two Merry Tramps 22 pleased topheavy house. The Sleeping Beauty and the Beast 25; good co. and business. All Sides of Life 28.

PAOLA.—MALLORY (C. H. Mallory, mgr.): Malville Stock co. Jan. 15-17. Plays: In the Shadow of Sin, The Tide of Life, and In Sunny Tennessee; good co.; fair business. Banker's Child 22; fair business and performances. Over Niagara Falls 27.

FORT SCOTT.—DAVIDSON (Harry G. Brnich, mgr.): Harry Beresford in The Woman Hater Jan. 15; good, to fair house. Paul Jones Opera co. 18 pleased good business. A Poor Relation 21.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Richards and Pringle's Minstrels Jan. 19 pleased good business. What Women Will Do 20; good house; pleased.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Lewis Morrison Jan. 17; good, to fair business. Over Niagara Falls 22; good, to light house.

PEABODY.—MASONIC OPERA HOUSE (F. H. Prescott, mgr.): Old Arkansaw Jan. 22 pleased good business. Copeland Brothers 4-6. Rip Van Winkle 14.

NEWTON.—NEW RAGSDALE OPERA HOUSE (E. D. Williams, mgr.): Copeland Repertoire co. Jan. 8-13; fair, to packed houses. Old Arkansaw 17 to big house; good. San Toy 29.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): What Women Will Do Jan. 18; good co. On the Frontier 20; fair.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): Crampton Concert co. Jan. 22. Over Niagara Falls 23.

KENTUCKY.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Howard-Dorset co. week Jan. 20, playing A Trip to Bombay, Senator's Daughter, Running for Congress, Grit the Newsboy, and Wanted, a Family, to full houses and delighted audiences. Hoyt's Comedy co. 5-11. The Eleventh Hour 14. Singin' Skule (local talent) 15. Lyceum Comedy co. 19-24.

PADUCAH.—THE KENTUCKY (Thomas W. Roberts, mgr.): Black Patti's Troubadours Jan. 18; poor, to packed house. The King of Tramps, matinee and night, 20; fair performance to good business. The Jewell-Kelley Stock co. week 22 in A True Kentuckian to S. R. O. The Holy City 27. Mary Emerson 31. Richelieu 5. Yorke and Adams 6. In Old Virginia 7. Maid and the Mummy 12.

HENDERSON.—PARK (L. D. Smith, mgr.): Beauty Doctor Jan. 16; mediocre, to good business. Little Duchess 17; good performance and business. Miss Bob White 20; good, to excellent business. Othello 22. Mary Emerson 29. When Knighthood Was in Flower 5. Isle of Spice 6. George Primrose Minstrels 10.

OWENSBORO.—GRAND (Pedley and Burch, mgrs.): A Night in Bohemia (Elks') Jan. 18, 19, to good receipts. Bertha Kalich in Monna Vanna 22; a real treat; thoroughly enjoyed by a large and cultured audience. Roselle Knott 31. Isle of Spice 5.

MORGANFIELD.—GRAND (Lucien Drury, mgr.): The National Stock co. 22, 23 to good business; to continue to 27. Mary Emerson 30. In Old Virginia 13. Little Tycoon 14 (local).

DANVILLE.—OPERA HOUSE: Lyceum Comedy co. closed a week Jan. 20 to large and well pleased audiences. National Grand Opera co. 24. Seeing New York by Automobile 22.

WINCHESTER.—THEATRE (Clyde Gaines, mgr.): National Grand Opera co. Jan. 22 pleased good house. Kirnle-Edwards Stock co. 29-3; popular prices.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): The Clansman Jan. 23 pleased packed house.

LOUISIANA.

ALEXANDRIA.—RAPIDES (E. H. Flagg, lessee and mgr.): Echoes 15 (local); packed house. Humpty Dumpty 16; poor co. and business. Adelaide Thurston in The Triumph of Betty 17; excellent, to good house. Grace Orr Myers in The Fortune Teller 18; good, to fair house. Florence Davis in The Player Maid 19; fine co.; fair business. Jane Corcoran in Pretty Peggy 21; excellent, to poor business (rain). Tolston Stock co. in Our Jim and The Lighthouse Robbery 22, 23. The Convict's Daughter, matinee and night, 24. Barlow's Minstrels, matinee and night, 25. When We Were Twenty-one (return) 26. Boston Ideal Opera co. 29-31. David Harum 1. Robin Hood 2. Shadows on the Hearth 4. At the Old Cross Roads 5. Kilties' Band 8. Black Crook 9.

BATON ROUGE.—ELKS' (Ehrlich Brothers and Coleman, lessees; Gus Werner, mgr.): Humpty Dumpty Jan. 15; poor, to fair house. The Fortune Teller 17; good house; fine co. Player Maid 18, matinee and night, to good houses; Jane Corcoran inimitable. Adelaide Thurston in The Triumph of Betty 22; capacity; delighted. Her Only Sin 23. Florodora 26. W. B. Patton in The Last Rose of Summer 27. Yorke and Adams 29. Little Duchess 29.——ITEM: The Daughters of the Confederacy entertained Adelaide Thurston at a reception 22.

THEBODAUX.—OPERA HOUSE (Frank Hoffmann and Sons, mgrs.): Humpty Dumpty Jan. 13 pleased good audience. Rose-Bennett Stock co. 17, 18; played Under Two Flags 17 to good business, but manager would not permit them to play 18. Her Only Sin 20 to large and appreciative audiences. Casino Theatre co. 21 in The Senator's Wife to splendid business; performance pleased. Herald Square Opera co. (return) 22 to moderate business, owing to unfavorable weather; good co.

SHREVEPORT.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Pretty Peggy Jan. 16; satisfactory performance to good audience. Kyrie Bellew in Raffles 17 delighted large house. Humpty Dumpty 18; poor, to fair house. Convict's Daughter 20; fair co. and house. Barlow's Minstrels 21; fair attracting to fair house. The Eternal City 22. When We Were Twenty-one 27. Hooligan's Troubles 28. Duke of Killicrankie 29. Nancy Brown 30. David Harum 31.

LAKE CHARLES.—OPERA HOUSE (W. B. Butler, mgr.): Albert Taylor Stock co. Jan. 17, 18. Plays: Selfish Man, College Chums, and Lady of Lyons pleased large houses; good co. Fortune Teller 19; good co. and business. Bowery Burlesque co. 21 canceled. Jane Cochran 22. Pretty Peggy 23; very good co.; poor business on account of bad weather. Tolston Stock co. 24-27. Convict's Daughter 30.

MONROE.—LUGAR'S (Erlich Brothers and Coleman, lessees): Elks' Minstrels packed the house on the 16; performance good. Humpty Dumpty 17 disappointed good house. Pretty Peggy 18; good performance and patronage. Robin Hood Opera co. 21. John Griffith 5. Shadows on the Hearth 6. At the Old Cross Roads 7. W. B. Patton 8. Tim Murphy 12. Creston Clarke 14.

LAFAYETTE.—JEFFERSON (C. M. Parkerson, mgr.): Her Only Sin Jan. 14; excellent co.; good business. W. B. Patton 16; A1 co. (favorite) to full house. Adelaide Thurston 18; excellent co.; full house. Florence Davis 21; small house. Albert Taylor 25. Barlow Brothers' Minstrels 31. David Harum 2. Mildred Holland 17. Hans and Nix 18. Haverly's Minstrels 19.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Herald Square Opera co. in Mascot and the Chimes of Normandy Jan. 20, 21; poor houses (rain). Julia Gray in Her Only Sin 22 to large business; co. excellent.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Fenberg Stock co. (Western) closed week Jan. 20 to good business and presented to highly pleased audiences The Man Who Dared, More to Be Pitied than Scorned, Cumberland '61, No Wedding Bells for Her, For His Brother's Crime, The Price of Honor, and Broken Hearts; co. and performances excellent, and a fine line of specialties by Millard Brothers, Frankie Partridge, and Will M. Carroll. Little Lord Fauntleroy 22, 23, presented by a capable co., pleased four good audiences. Harcourt Comedy co. 29-3. Huntley Stock co. 5-10. Maud Hillman 12-17.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Florence Hamilton in The Senator's Wife Jan. 20 pleased two good sized audiences. Colonial Stock co. 22 opened to S. R. O. Plays: A Celebrated Case, The Bells, Blow for Blow, On the Power of the Church, Dr. Jekyll and Mr. Hyde, In Virginia, and The Octoroon. Little Lord Fauntleroy 27. Local 29. Daniel Sully 30. Huntley Stock co. 31, 1. Way Down East 2. Fenberg Comedy co. 5-7. Harcourt Comedy co. 12-17.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): The Senator's Wife Jan. 18; excellent, to large audience. Ducle's moving pictures 23 pleased well filled house. Little Lord Fauntleroy 25; excellent. Daniel Sully in The Matchmaker 26. Fenberg Stock co. 29-31 presented No Wedding Bells for Her, The Vacant Chair, The Price of Honor, More To Be Pitied Than Scorned, Broken Hearts, For Her Brother's Crime, Cumberland '61, and The Man Who Dared.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Little Lord Fauntleroy Jan. 19 to good house. Daniel Sully in The Matchmaker 20 to big business. Maude Hillman week 22 in A Broken Heart, Curse of Beauty, Nan Patterson, and The Buffalo Tragedy to capacity. The Chimes of Normandy 29, 30 (local). Blanche Walsh 1.——CITY HALL (James E. Moore, mgr.): Bernhardt 30; big advance sale.

BATH.—COLUMBIA (Oliver Moses, mgr.): Florence Hamilton in The Senator's Wife Jan. 19 to good business; fair co. Little Lord Fauntleroy 26. Fenberg's Western co. 1-3. Bennett and Moulton 29-March 3.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): L'Avocat Patelin Jan. 17; fine co.; large house. Bowdoin Minstrels 19; excellent co. to S. R. O. Le Bandit Barbarino 27. Durfee' moving pictures at Pythian Hall 29; fine, to two large houses.

BATH.—COLUMBIA (Oliver Moses, mgr.): Little Lord Fauntleroy Jan. 26. Fenberg's Western Stock co. 1-3.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): Cook-Church Stock co. Jan. 15-20 closed week with The Little Avenger to fine business. Other plays: Little Miss Military, A Game of Hearts, An Heiress to Millions, The Colleen Bawn, and The Little Red School House; pleasing performance and co. Spangles 22; excellent, to good business. A Devil in Skirts 23; two good performances and business. Robie's Knickerbockers Burlesquers 24; pleasing performance to big business. After Midnight 26 canceled. Neighborly Neighbors 29. Kellar 27. The Burke-McCann Stock co. 29-Feb. 3. Joshua Simpkins 5.——ITEMS: Mr. and Mrs. George V. Hobart, of New York city, were here 17-20 at the former home of Mrs. Hobart. Mr. Hobart was a member of the 'Daily News'" staff of this city.—A disagreement between the management and members of The Watermelon Trust; the co. closed here 11.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): Kentucky Blossoms Jan. 23, 25, 26; fair performances; good business. Robert Downing 24; good performance; fair business. Mother's Heart 27. Guy Brothers' Minstrels 3. The School Girl 7. Local 8. Railroad Jack 10. Howe's moving pictures 12. Russell, the Magician 13. Local 14. Local 16. Running for Office 17. Aubrey Stock co. 19-24.

HAGERSTOWN.—ACADEMY (Charles W. Boyer, lessee and mgr.): Tom Waters in Neighborly Neighbors Jan. 24; S. R. O.; fair co. James Mackie in Grimes' Cellar Door 29.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Flynn Stock co. closed a five days' engagement Jan 20 and gave excellent satisfaction to S. R. O. Shepard's Pictures 21, matinee and night; good, to large attendance. Bennett-Moulton co. 22-27 (except 26) opened their engagement 22, presenting The Lyndon Bank Robbery and Fighting for a Wife. Both plays proved very interesting and were presented by a very good co., headed by Walter Wood and Theodora Dudley. Of the co. Franklyn Searight, Tom McNeal, and Jennie Bowen deserve special praise. Productions well staged. Madame Flower and the Lorretts are the principal vaudeville features. Attendance large. Blanche Walsh in The Woman in the Case 28. Shepard's pictures 28. Choral Society concert (local) 29. Human Hearts 2, 3. As Ye Sow 5-10.——ITEM: the local managers have decided to give no more Sunday concerts after 28.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Priscelle is entertaining large audiences Jan. 22-27 with the best hypnotic exhibitions ever seen here. The comedy features of his entertainment are ludicrously funny. Blanche Walsh in The Woman in the Case 27. The Cosgrove Stock co. 29-3. Plays: Her First False Step, The Forbidden Marriage, A Fight for Millions, King of the Opium Ring, Dr. Jekyll and Mr. Hyde, Child Slaves of New York, Thelma, Dora Thorne, and Pride and Poverty.——SAVOY (David H. Buffington, mgr.): Buffington Stock co. in Secret Service Dick 22-27; large audiences.——ITEM: Priscelle's manager, F. W. Magoon, is director here.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Kuensel the Magician Jan. 19. Vaudeville 22-24: Elita Proctor Otis, Willard Newell and co., Metcalf, Paddock and Al. Edwards, Alexander, Bertina and Brockway, Ali and Pulsez, John F. Clark, Smart and Williams, and Brothers Gillette; fair business. Vaudeville 29-31.——THE EMPIRE (T. F. Murray, mgr.): Blue Ribbon Girls 15-20; good co.; excellent business. The Danites 22-24; fair co. and houses. The Majestics 25-27 opened to crowded house. In a Woman's Power 29-31.

WORCESTER.—THEATRE (James F. Rock, res. mgr.): E. S. Willard, with an excellent co., appeared in David Garrick 22, The Professor's Love Story 23, and The Middleman 24; deserved better business. As Ye Sow 25-27; excellent, to good business. Quincy Adams Sawyer 29-3. Little Lord Fauntleroy 5, 7. Viola Allen in The Toast of the Town 8. Daniel Sully 9.——FRANKLIN SQUARE THEATRE (John F. Burke, res. mgr.): The Malcolm Williams Stock co. in Sowing the Wind packed the house at every performance 22-27. Carmen 29-3.

FITCHBURG.—CUMINGS' (Wallace and Hanceburg, lessees; W. A. Wesley, mgr.): Cosgrove Stock co. Jan. 15-20 pleased good business. Plays: King of the Opium Ring, Her First False Step, Fight for Millions, Child Slaves of New York, Thelma, Pride and Poverty, Dora Thorne, Forbidden Marriage, and Dr. Jekyll and Mr. Hyde. Bennett-Moulton co. 22-27 opened to big houses. Pinlan Stock co. 29-3.——

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ITEM: The Whitney Opera House management announces change of policy, stating that by arrangement with one of the vaudeville circuits this house will present vaudeville after 29.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Huntley Stock co. Jan. 15-20 opened with For Love and Liberty to S. R. O.; co. and business excellent. Other plays: Woman Against Woman, Rip Van Winkle, Captain Swift, The Black Flag, Knobs of Tennessee, Roanoke, and The New Dominion. Florence Hamilton week of 1 in The Senator's Daughter. Bennett and Moulton 5-10. Roe Stock co. 12-17.

BROCKTON.—CITY THEATRE (W. R. Cross, mgr.): Bennett-Moulton co. concluded a two weeks' engagement Jan. 20; good business. Sara Kendall in The Vinegar Buyer 19 kept a large audience in good humor. The Phelan Stock co. (return) 22-27 opened in A Wife's Diahonor to full house. Adam Good co. 29-3. Algonquin Club (local) in In the Lion's Mouth 5-7. Daniel Sully 10.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Human Hearts Jan. 19, 20; fair houses. Shepard's pictures 21 to good business. Roe Comedy co. 22-27; fair business. Plays: Trine, Road to 'Frisco, Bertha, The Sewing Machine Girl, The Stowaway, Bar Harbor, The Winning Hand, Gentleman Burglar, Mysterious Mr. Raffles, and The Sidewalks of New York.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Adam Good co. Jan. 22-27; performances and attendance good. Plays: McKenna's Flirtation, The Minister's Sweetheart, Foxy's Ferry, At Pike's Peak, The Captain's Mate, Two Little Outcasts, Blanche Walsh in The Woman in the Case 29. Flynn Stock co. 30-3.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Cosgrove Stock co. week Jan. 22. Human Hearts 1. Florence Hamilton 2. Local 6. Dora Thorne 12. Daniel Sully 14. The Old Clothes Man 17. Phelan Stock co. 19 and week.

NORTH ADAMS.—EMPIRE (John Sullivan, mgr.): The Roe Stock co. week ending Jan. 27; business fair; co. and repertoire excellent. The Marvelous Mesoughs and a vaudeville programme week 29-3. Viola Allen in The Toast of the Town 13.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Bennett-Moulton co. Jan. 22-3 (except 2). Blanche Walsh in The Woman in the Case 2.

LOWELL.—ACADEMY (P. F. Murphy, mgr.): Academy Stock co. in Darkest Russia week Jan. 22; William B. Randall in the lead to good houses.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Human Hearts Jan. 30. Falk's Minstrels 22 (local).

ROCKLAND.—OPERA HOUSE (John J. Bowler, mgr.): Human Hearts Jan. 23 pleased crowded house.

MICHIGAN.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): Newell's Band Jan. 18 pleased good house. The Fatal Wedding 22; good co. and business. May Irwin in Mrs. Black Is Back 24. Eleanor Robson in Merely Mary Ann 25. Henry E. Dixey in The Man on the Box 26. Busy Izzy's Vacation 27. Why Girls Leave Home 29. The Darling of the Gods 30. Prince of Pilsen 31. Bertha Kalich in Monna Vanna 1. Mrs. Fiske in Leah Kleschna 2.——BIJOU (W. S. Butterfield, mgr.): Opened 22 with vaudeville, including Four Dancing Harrises, Juggling Burkes, Frada Brown, Wills and Baron, Louis Lederman, and moving pictures; good bill.

ness. Henry E. Dixey 24. May Irwin 27.——BIJOU (W. S. Butterfield, mgr.): Vaudeville week ending 20; good business.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Piff! Paff! Pouf! Jan. 16 highly delighted a fine house. Byrne Brothers in Eight Bells 18; fair house; pleased. Fatal Wedding 20 pleased two good houses.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Babes in Toyland Jan. 29. Rudolph and Adolph 9. Little Outcast 12. Serio-Comic Governess 21.

CALUMET.—THEATRE (J. D. Caddihy, mgr.): Wizard of Oz Jan. 13; excellent, to good business. Walker Whiteside in David Garrick's Love 16; best of the season, to crowded and pleased house.

MENOMINEE.—OPERA HOUSE (W. N. Rounsefell, mgr.): Walker Whiteside in David Garrick's Love Jan. 19; excellent, to fair house. Pauline Hall Opera co. 27.

ADRIAN.—NEW CROSWELL OPERA HOUSE: The Fatal Wedding Jan. 18; fair, to good, large house. The Maid and the Mummy 26. Dora Thorne 30. Bertha Kellogg 3.

PETOSKEY.—GRAND (H. Burr Lee, mgr.): Local Elks, under direction of C. George Nunn, gave a fair minstrel performance Jan. 17, 18 to large audiences.

TRAVERSE CITY.—STEINBERG'S GRAND (Steinberg Brothers, mgrs.): Professor Crocker's Educated Horses 7-9. Rudolph and Adolph 17.

MONROE.—ARMORY OPERA HOUSE (William Guttman, mgr.): Texas Sweethearts Jan. 17; poor co.; fair business. Dora Thorne 28.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): The Jolly Pulls week Jan. 29-3. Rudolph and Adolph 12. The Black Crook 13.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Crocker's Trained Horses 5-7. Rudolph and Adolph 19.

IONIA.—OPERA HOUSE (Smith and Barnes, mgrs.): Why Girls Leave Home Jan. 24; good, to fair house. North Brothers' Comedians week 29-3.

MINNESOTA.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): Wizard of Oz Jan. 17 to good house; poor voices. Babes in Toyland pleased 8. R. O. 22. North Brothers' Comedians week of 29. Buster Brown 9. Piff! Paff! Pouf! 12. Swan and Skylark 16. Kerry Gow 22.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Black Crook Jan. 19 (return); good business; some trouble in the co. came and the ballet refused to come on after first act; the co. disbanded after leaving St. Cloud. Harry Smith's Liberty Belles 28.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): The Darling of the Gods Jan. 16 to good house. The Black Crook 20; fair, to light house. Rudolph and Adolph 24. The Wizard of Oz 26. Eva Tanguay 31. Pauline Hall in Dorcas 1.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Viking Chorus (local) Jan. 15. Human Hearts 17; good house and co. Harold Nelson in Hamlet 18; large house; excellent. The Liberty Belles 3. Piff! Paff! Pouf! 19.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): The Chicago Orpheum Vaudeville co. Jan. 15, 16, to good business. Babes in Toyland 20 to good house. Pauline Hall Opera co. 2. Buster Brown 10. Liberty Belles 14.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, res. mgr.): Tim Murphy Jan. 16 to good house. Babes in Toyland 17 pleased big house. The Wizard of Oz 19 pleased large audience. Arizona 24.

ALBERT LEA.—BROADWAY (A. F. Wohlhuter, local mgr.): Babes in Toyland Jan. 16 pleased good business. The Wizard of Oz 20; splendid, to good business. Rudolph and Adolph 25.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Babes in Toyland Jan. 19 pleased good business. Arizona 22 pleased good business. Wizard of Oz 23.

ST. PETER.—OPERA HOUSE (Ladche Brothers, mgrs.): Packard, cartoonist, Jan. 20 to large and pleased audience. Century Stock co. 22-27.

MISSISSIPPI.

NATCHEZ.—BAKER-GRAND (E. M. Clarke, mgr.): Rose Melville Jan. 15; co. excellent; business good. Fortune Teller 16; co. fair; business excellent. Florence Davis 17; co. good; business good. Pretty Peggy 19; co. fair; business good. David Harum 22. Adelaide Thurston 23. Julia Gray 25. Yorke and Adams 29. The Little Duchess 31. Robin Hood 1. John Griffith 2. Checkers 5. Last Rose of Summer 8. Tim Murphy 9. Sousa's Band 12. Creston Clarke 13. Isle of Spice 15. Black Crook 17. Britt-Nelson pictures 19.

HAZLEHURST. — FALER'S OPERA HOUSE (Buntin and Wright, mgrs.): Punkin Husker Jan. 19; fair audience. Denver Express 23. Not Like Other Girls 25. Diamond Brothers' Minstrels canceled.——ITEM: A number of citizens are taking steps to build a new theatre to be opened for next season.

HATTIESBURG.—AUDITORIUM (M. G. Field, mgr.): Edsall-Winthrope Stock co. week Jan. 15-21; fair, to good business. Rose Coghlan closed. Robin Hood 25. John Griffith 27. Not Like Other Girls 29. Orphan Boys' Band 31. Beggar Prince Opera co. 2.

GREENVILLE.—GRAND (H. E. March, mgr.): Black Patti 11 to a good house. Barlow's Minstrels, with Dan S. Holt, 12; fine house; best minstrels of the season. Si Plunkard 18 pleased two good audiences. Rose Melville in Sis Hopkins 19.

COLUMBUS.—OPERA HOUSE (P. B. Mear, mgr.): Frank Dudley co. week Jan. 7 to fair business; pleased. Edsall-Winthrope Dramatic co. 21-25. John Griffith in Richard III 26.——COLLEGE CHAPEL (R. A. Carson, mgr.): Katherine Fisk 19.

CLARKSDALE.—THEATRE (F. G. Wingfield, mgr.): Si Plunkard 8; good business; fair performance. Barlow Minstrels 13; crowded house; good performance. Black Patti 15; good business. At Cozy Corners 16. Hoity Toity 23.

WEST POINT.—OPERA HOUSE (Will West, mgr.): Denver Express 10. Edsall-Winthrope Stock co. 11-13. Captain R. P. Hobson 17 in lecture. Si Plunkard co. 16. Frank Dudley 18-20. Millican's Minstrels 15 (under canvas) to S. R. O.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): The Denver Express 12; good co.; full house. Si Plunkard 17. Boynton Concert co. 20. Edna Foy in repertoire 22-24.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): Punkin Husker Jan. 18; small house; performance poor.

MISSOURI.

JOPLIN.—NEW CLUB THEATRE (L. F. Ballard, mgr.): Harry Beresford in The Woman Hater Jan. 14; excellent; large and appreciative audience. Royal Slave 16; good co. and business. Paul Jones Opera co. 17; good co.; capacity. Human Slave 19; good business. The Chaperons 22; good co.; on account of snow storm, fair house. Mildred Holland in The Lily and the Prince 23. The Sleeping Beauty and the Beast 28. The Land of Nod 30.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Crawford's Comedians Jan. 18-20 in The Mysterious Model, Nature's Nobleman, and Under Two Flags opened to capacity and continued to good business; good co. Arthur Middleton co. 22. Charlotte Burnett in The Honeymoon 27. Manners Stock co. 29-3 canceled; closed A Little Outcast 7.

SPRINGFIELD.—BALDWIN (George H. Olendorf, mgr.): Paul Jones Jan. 15; excellent, to good house. Dora Thorne 20, matinee and night; good house; pleased. Human Slaves 21; fair. The Chaperons 26.——DIEMER: Master and Man 15-21. Bowers' Baby 21-27.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Woodward Stock co. Jan. 15-17 presented The Belle of Richmond, The Galley Slave, and Little Lord Fauntleroy to packed houses; the best stock co. ever here. Two Merry Tramps 24.

MEXICO.—GRAND (A. R. Waterman, mgr.): As Told in the Hills Jan. 18 pleased fair house. Irish Pawnbrokers 19; co. good; fair business. Paul Jones Opera co. 22; excellent co.; deserved better house (weather bad). Jewell-Kelley Stock co. 29-3 canceled. Sign of the Four 6.

LOUISIANA.—PARKS' (Druey Parks, mgr.): Dodge-McKinney co. 8-11; fair houses; average satisfaction. When Women Love 15. George Campton Concert co. 16. A Hot Time in Coon Town 17. As Told in the Hills 20. The Kerry Fair 27. Sign of the Four 7. Isle of Spice 13.

FULTON.—PRATT'S (C. F. Wilkerson, mgr.): As Told in the Hills 16 pleased. An Irish Pawnbroker 18. A Poor Relation 23. J. F. Jolly (lecture) 25. The Chaperons 29. Fred Emerson Brooks Feb. 2. The Honeymoon of Little Outcast 12. Catherine Ridgeway 14.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): The Woman Hater 8 pleased fair business. Dodge and Bowman Amusement co. 13. Irish Pawnbrokers 15. As Told in the Hills 17. Myrkle-Harder co. week of 22.

JEFFERSON CITY.—JEFFERSON (Crawford and Olendorf, lessees; W. J. Edwards, mgr.): Irish Pawnbrokers Jan. 17; fair business. Paul Jones Opera co. 20; good house. A Poor Relation 22; light attendance. Myrkle-Harder co. week 29.

DE SOTO.—JEFFERSON (Leon Herrick, mgr.): My Friend from Arkansas Jan. 18; good, to fair business. A Poor Relation 20; fair, to good business. Struggle for Gold 29. Clarke Stock co. 1-3.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): My Friend from Arkansas Jan. 22. The Holy City 24. Mabel Paige co. 26.

AURORA.—OPERA HOUSE (Frank H. Covalt, mgr.): Century Stock co. Jan. 20. Dora Thorne 22. Joseph De Grasse 26. Mable Paige in Cozy Corners 30.

CLINTON.—BIXMAN'S OPERA HOUSE (W. B. Jarvis, mgr.): Isle of Bong Bong 13; splendid; two capacity houses. Dora Thorne 17. Long's Band 19.

CARTHAGE.—GRAND (Archie Brigham, mgr.): Nancy Brown 8; large house more than pleased. Bunch of Keys 9; very rusty. Dora Thorne 19.

MOUND CITY.—OPERA HOUSE (W. R. Crawford, mgr.): Home talent in Tad, assisted by Mr. and Mrs. Castleton, 13. For Her Sake 20.

MONTANA.

BUTTE.—THE BROADWAY (James K. Heslet, mgr.): Buster Brown pleased good business Jan. 19, 20, and matinee. The College Widow 21, 22. Moonshiner's Daughter 23. Human Hearts 27. County Chairman 28. When Johnny Comes Marching Home 30, 31. Louis James 9.——GRAND (Dick P. Sutton, mgr.): The Lulu Sutton co. 21-27 in Fanchon the Cricket. The Price of Honor 29-3.——BLACK FRIAR'S JUVENILE THEATRE (Henry Nickel, mgr.): Black Friar's Minstrels 15-21 are playing to the capacity of their own little theatre and giving a good performance.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnoise, mgr.): Buster Brown Jan. 18; good co.; big house. A Spring Chicken 20 pleased a fair house. Moonshiner's Daughter 24. When Johnny Comes Marching Home 25.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.): Dixie Jubilee Singers Jan. 18; fair entertainment; good house. Buster Brown 26. McEwen co. 27, 28. Sharpley co. 29-3. Beach and Bower's Minstrels 17.

HELENA.—THEATRE (George A. Miner, mgr.): The Spring Chicken Jan. 18. The Moonshiner 20.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): The Irma Opera co. Jan. 15 pleased good house. Trip to Egypt 17; good house; co. poor. Ivan Kerkhoff co. in Resurrection 18, Dr. Jekyll and Mr. Hyde 19, and Married Life 20; fair co. and houses. Blind Boone 26. Female Minstrels (local) 30. Uncle Si Haskins 31. Buster Brown 3. The Wizard of Oz 5. Peters' Peerless Players 8-10.

LINCOLN.—OLIVER (Zehring and Crawford, mgrs.): My Wife's Family Jan. 19, 20 pleased uncommonly large audiences. Shadows of a Great City 26, 27. Harry Beresford 30. Tim Murphy 31. Why Women Sin 2, 3. Gus Sun's Minstrels 6. Piff! Paff! Pouf! 7. Paul Gilmore 8.

GRAND ISLAND. — BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): My Wife's Family Jan. 22; fair. Shadows of a Great City 25. Buster Brown 31. Gus Sun's Minstrels 1.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Peters' Peerless Players Jan. 15-17; good business and performances at popular prices. My Wife's Family 23 pleased big business. Gus Sun's Minstrels 31.

FREMONT.—LARSON (Breed and Phelps, mgrs.): A Trip to Egypt Jan. 15; fair. Beach and Bower's Minstrels 17; good business. Harry Beresford 19 in The Woman Hater scored; good business. A Millionaire Tramp 25.

M'COOK.—MENARD OPERA HOUSE (J. Menard, mgr.): Vinton's moving pictures Jan. 17 pleased large audience. F. T. Moran, lecture, Citizens' Entertainment Course, 22.

FAIRBURY.—OPERA HOUSE (C. F. Steele, mgr.): Kerkhoff-Hillman Stock co. Jan. 15-17 in Resurrection, Pearl of Savoy, and Married Life pleased fair business. Uncle Si Haskins 30.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr, mgr.): Laura Frankenfeld Jan. 20; fine, to good business. Wedded and Parted 24 canceled. Shadows of a Great City 23, 24. Buster Brown 1.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Uncle Si Haskins Jan. 17 pleased good business. Buster Brown 29.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Nat Wills in The Duke of Duluth Jan. 20 drew second largest house of season. Graham's Vaudeville 24, 25. Florence Hamilton in The Senator's Wife 27. As Ye Sow 1-3.——PARK (John Stiles, mgr.): Russian Slaves 18-20 filled successful engagement. Blue Ribbon Girls 22-24 turned them away; co. strong. Danites 25-27. Fred Irwin's Majestics 29-31.

BERLIN.—ALBERT (Grant Beth, mgr.): Bennett-Moulton co. Jan. 15-20 pleased crowded houses. Maude Hillman co. 29-3. The Two Vagabonds (local Elks) 5, 6.——ITEM: The Berlin Lodge of Elks were invited in a body to attend Friday evening's performance by the Bennett-Moulton co. A toast was given at 11 o'clock by Ida Parks, leading woman.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Graham's Vaudeville co. Jan. 22, 23; good houses and performance. The Senator's Wife 26.——AUDITORIUM (F. W. Hartford, lessee and mgr.): Nat M. Wills in The Duke of Duluth 19 pleased good audience.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Bennett-Moulton co. 11-13 pleased good business. Plays: The Moonshiners, Faust, Belle of Virginia, and Side Lights of New York. Bossati's Band 22; capacity.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Human Hearts 16 satisfied good house. Rents-Santley Burlesque co. 19, 20 pleased good houses. Pinafore (local) 31-1. Daniel Sully in The Matchmaker 2.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Harcourt Comedy co. closed week of fair business Jan. 20. Little Lord Fauntleroy 17; light house; good co. Colonial Stock co. 29-3.

NASHUA.—THEATRE (A. H. Davis, mgr.): Fenberg Stock co. closed a week's engagement 13; co. and specialties good. Little Lord Fauntleroy to small house 15. Rents-Santley Burlesque co. 18.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): K. T. Minstrels (local) Jan. 22, 23; good, to S. R. O. Florence Hamilton in The Senator's Wife 24. Little Lord Fauntleroy 1.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Madame Carlotta Maconda and Hans Kronold appeared in the Woodhouse Concert Course 18 and pleased a large audience. Arnold Daly in You Never Can Tell 19 to large business. Al. G. Field's Minstrels 20 to capacity at matinee and evening performances. The Arion Glee Club Annual Concert 23 to a large audience; Grace Longley, soprano, and Thaddeus Rich, violinist, assisted. William and Joseph Jefferson appeared in The Rivals 24. The Heir to the Hoorah 23.——STATE STREET (F. B. Shalters, mgr.): The New York Stars attracted large houses 18-20 in A Day at Niagara Falls and Fun in the Subway; the olio contained several strong acts. Lincoln J. Carter's Too Proud to Beg was the attraction 22-24, pleasing fair houses. The Eye Witness 29-31. Manchester's Crackerjacks 1-3.

ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): The Factory Girl played to good business Jan. 18-20; co. fair. The House of Mystery 21-24 opened to S. R. O.; co. excellent; scenic and electrical effects magnificent; Jack Diamond, a detective, was cleverly portrayed by George Collins, and Edward Trevor as Robert Allison and Kathryn Shay as Faith Worthing were equally good. How Baxter Butted In 25-27. At Piney Ridge 28-31.

THOMAS J. McALEER.

PATERSON.—LYCEUM (George McManus, mgr.): The House of Mystery Jan. 18-20 pleased good audiences. How Baxter Butted In 22-24 pleased good audiences. No Mother to Guide Her 25-27. The Flaming Arrow 29-31.——OPERA HOUSE (John J. Geetchius, mgr.): Daniel Ryan and co. merited better patronage 22-27. Plays: The Three Musketeers, Camille, Othello, Macbeth, Richard III, The Lady of Lyons, Virginius, Dr. Jekyll and Mr. Hyde, His Life for Hers, A Royal Lover, The Fatal Wedding, and An Enemy to the King. John Drew 29.

ELIZABETH.—LYCEUM (Edwin Elroy, mgr.): The Fays in Thaumaturgy Jan. 15-20; two crowded houses. Harstyn's moving pictures 22. That's John's Way 23, 24; fair business. At Piney Ridge 25-27. A Royal Slave 29-31. An Eye Witness 1-3. The Tie That Binds 5-7. A Crown of Thorns 8-10.——JACOBS': The Boy from the West 19. Ben of Broken Bow 20. Al. G. Field's Minstrels 22 pleased the largest house of the season. The Vinegar Buyer 23. Gay New York 26. As You Like It 27.——ITEM: Field's Minstrels played to largest audience of the season.

PLAINFIELD.—THEATRE (W. J. Counihan, mgr.): Britt-Nelson pictures matinee and evening 12 pleased packed houses. James O'Neill in Monte Cristo matinee and evening 13; society packed both houses. Bobby Barry in Little Johnny Jones matinee and evening 17; S. R. O., and pleased. Lillian Mortimer in No Mother to Guide Her 18 pleased capacity. Arnold Daly in You Never Can Tell and Candida 18; two capacity houses. Digby Bell 22; capacity.

BRIDGETON.—CRITERION (Ed B. Moore, mgr.): Fitzsimmons and O'Brien pictures Jan. 20 pleased large audience. The Old Clothes Man 22; fair, to good house. The Choir Singer 24; good co.; packed house. Savoy Theatre Moving Picture co. 27. Henry Horton in Eben Holden 29. Irish Ladies' Choir of Dublin 30. Garside Stock co. 5-10.

NEW BRUNSWICK.—OPERA HOUSE (William Proctor, mgr.): At Piney Ridge Jan. 17; excellent co. and large business. No Mother to Guide Her 19 pleased large audience. The Fays 22-27 delighted large audience. Old Clothes Man 30. A Royal Slave 2. Himmelein's Ideals 5-10. Aubrey Stock co. 12-17.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): Himmelein's Ideals 8-13 closed very successful week. In a Woman's Power 19. O'Brien-Fitzsimmons moving pictures 20. The Old Clothes Man 22. The Choir Singer 24.

CAMDEN.—THEATRE (M. W. Taylor, mgr.): Queen of the White Slaves 15-17; good co.; S. R. O. On the Bridge at Midnight 18-20 to capacity; good co. Old Clothes Man 22-24. Eben Holden 25-27. The Factory Girl 29-31. How Hearts Are Broken 1-3.

SALEM.—GRAND (William Alexander, mgr.): Joshua Simpkins 13 pleased capacity. In a Woman's Power 15; performance and house good. The Choir Singer 25. Moving pictures 27.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Pindar's moving pictures and vaudeville Jan. 20; good business and performance. The Tie That Binds 3.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Excelsior Vaudeville co. Jan. 17 pleased a good house. De Rue Brothers' Minstrels 2-7.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (Arthur M. Lowe, mgr.): The Elk's Tooth, presented by local Elks Jan. 15, 17, delighted crowded houses. Murray and Mack in Around the Town 19 pleased packed house.

NEW YORK.

ELMIRA.—LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): Myrkle-Harder Stock co. Jan. 15-20 in A Child of the Slums, The Evils of Paris, The Fisherman's Daughter, Old Sleuth, Belle of Richmond, and At Pike's Peak; large business. Chicago Stock co. 22-27 in The Soldier of the Empire, Prince Otto, My Partner, Carmen, The Pariah Priest, The Little Minister, The Suburban, Fanchon, Quo Vadis, Cinderella, and The Scout's Revenge; capacity; immense satisfaction; specialties above the average. On the Bridge at Midnight 29. Smart Set 30. Girl of the Streets 31. The Street Singer 1. When Knighthood Was in Flower 3.——ELMIRA COLLEGE THEATRE: Edward P. Elliott in Captain Lettarblair 23; large house.——ITEMS: J. E. Powell has been appointed manager of the Grand Opera House, Fairmont, W. Va.—Thomas H. O'Neil has signed with the Railroad Jack co.—J. Bert Denny has purchased property on High Street, Bensburg, Pa., and announces that he will erect a three-story brick opera house upon the site.

J. MAXWELL BEERS.

ALBANY.—EMPIRE (Frank Williams, mgr.): Little Johnny Jones Jan. 19 made a splendid impression and attracted two capacity audiences; the clever work of Tom Lewis, Sam J. Ryan, Bobby Barry, and Adele Rafter deserves special mention. Ben Greet's Players in Shakespearean plays 24, 25, warmly received by large and appreciative audiences. Lawrance D'Orsay 30. When Knighthood Was in Flower 31.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Two Little Waifs 18-20; good business. The Gypsy Girl, with Dolly Kemper, delighted packed houses 22-24. In a Woman's Power 25, 26. Peter F. Dailey in The Press Agent 27.——ITEMS: Oscar Perrin, one of the most capable and obliging men in a box-office, has resigned as assistant treasurer at the Empire to fill the position of treasurer with the Little Johnny Jones co.—Ben Greet lectured before the students of the Albany Female Academy 24 upon the revival of Elizabethan Shakespeare.

GEORGE W. HERRICK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Shepard's moving pictures Jan. 20 (return); good business. The Two Sisters 19; well pleased house. Fenberg Stock co. to liberal patronage 22-27; pleasing specialties were introduced.——MOHAWK THEATRE (Weber and Rush, mgrs.): While some of the bills at this house are by no means as strong as those earlier in the season, still very good patronage prevails. Week 22 the following: Red Raven Cadets, Dersch and Russell, Rialta, Schubert Quartette, Delmore and Oneida, Irene Franklin, Walter C. Kelly.——ITEM: Robert Russell, son of Sol Smith Russell, has given much of his father's wardrobe to the Jest and Song Club, a prominent local minstrel organization of this city. Mr. Russell appeared in some of his father's impersonations before the members of the Y. W. C. A. here recently.

GEORGE C. MOON.

SYRACUSE.—WIETING OPERA HOUSE (J. L. Kerr, mgr.): Viola Allen in The Toast of the Town drew large houses Jan. 19, 20. The Pearl and the Pumpkin 22-24; excellent performance to good sized houses. Mizpah 1-3.——BASTABLE (H. A. Hurtig, mgr.): Gypsy Girl 18-20 to large and pleased upper houses. Johnny Ford and Mayme Gehrue in Lovers and Lunatics pleased large houses 22-24. Smart Set 25-27. Devil's Auction 29-31. Al. H. Wilson 1-3.——ITEMS: Inez Plummer, daughter of Manager Plummer and a member of The Heart of Maryland co., spent 22-27 at home here.—Ernest Higgins, a well-known advance man, now with Anna Eva Fay, is visiting here.—Florence Quinn, a Syracuse girl, was warmly greeted upon her appearance as Nancy Lee in The Pearl and the Pumpkin.

E. A. BRIDGMAN.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Smart Set attracted fine houses Jan. 22-24; the co., headed by S. H. Dudley, was large and full of vim and pleased. Lovers and Lunatics 25-27, with Mayme Gehrue and Johnny Ford featured, was greeted by large and thoroughly satisfied audiences; Mayme Gehrue and her dancing girls made a pronounced hit; Johnny Ford was enthusiastically applauded. Volunteer Organist 29-31.——BAKER (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): The stock co. appeared in Out of the Fold week 22-27 before fine houses; the co. handled their respective characters in an excellent manner and deserve high praise for their careful work. Her American Prince week 29-3.——LYCEUM (M. E. Wolff, mgr.): Little Johnny Jones 22; big. The Pearl and the Pumpkin 25-27; good.

J. W. CARRUTHERS.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Garside's Stock co. closed week of Jan. 15-20 with Across the Rockies to fair business. Mitchell's All Star co. 22-27 opened with A Lion's Heart to one of the largest audiences of the season; hundreds turned away; S. R. O. sign up before doors opened. Other plays: A Family Mix Up, American Grit, The Vendetta, Dr. Jekyll and Mr. Hyde, Rip Van Winkle, On the Frontier; specialties above the average; co. excellent. Al. G. Field's Minstrels 1.——RONDOUT OPERA HOUSE (William G. Finley, mgr.): Happy Hooligan's Trip Around the World 20 drew well and pleased. York Amusement co. in vaudeville 23 pleased fair business. Two Sisters 25.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Murray and Mackey Jan. 15-20 in Belle of Kentucky, Duchess Du Barry, Hearts of the Blue Ridge, His Mother's Sin, Power of the Church, Cinderella, Beware of Men, Sign of the Four, The Black Hand, Wicked London, The Younger Brothers; good houses. Robert Edeson in Strongheart 22 delighted crowded audience. Mrs. Fiske in Leah Kleschna 23 delighted capacity. Peter Dailey 25. Under Southern Skies 27. Howe's pictures 29. The Holy City 30. Paula Edwardes 31.——ITEM: Robert Edeson and several members of his co. were guests of the Press Club 22.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Kelcey and Shannon in The Lightning Conductor Jan. 18; good co.; pleased good house. Robert Edeson in Strongheart 20 delighted two packed houses. Peter F. Dailey in The Press Agent 22 pleased big house. Lyman H. Howe's moving pictures 23; full house; benefit Y. M. C. A. Parada (Kirmis) (local) 24-27; benefit City Hospital. Cornell Masque 31 (local). Cornell Glee Club Concert 1 (local). Lillian Blauvelt in The Rose of the Alhambra 2. Francis Wilson in Cousin Billy 8. Edward Harrigan in Old Lavender 10.——ITEM: Robert Edeson was entertained after the performance 20 by the Savage Club of Cornell.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): New York Amusement co. in vaudeville Jan. 20; fair performance and business. The Press Agent 23 pleased large house. Manhattan Stock co. 22-27 (except 23); very good co.; fine specialties; business good. Plays first part of week: 'Way Down in Maine, Circus Girl, and Wicked London. Paula Edwardes in The Princess Beggar 29. The Mummy and the Humming Bird 30. A Millionaire Tramp 31. Virginia Drew Trescott in When Knighthood Was in Flower 10.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle B. Sherlock, mgr.): Manhattan Stock co. Jan. 15-20 presented The Circus Girl, How Men Divorce Women, 'Way Down in Maine, and Trix, the Pride of the Canyon last half of week to excellent business. Two Little Waifs 24; co. good; audience large and well pleased. Our American Navy 30 canceled. Over Niagara Falls 1. Stetson's U. T. C. 12. Who Stole the Rooster 13. A Message from Mars 24.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Happy Hooligan Jan. 19 pleased good business. How Hearts Are Broken 20 to good business; pleased. Harvey and Gage Comedy co. opened the week 22-27 with Girl from Texas to S. R. O. Other plays: Parish Priest, The Indian, My Partner, Du Barry, Saved from Shame, Fanchon the Cricket, and The White Caps; co. good. John Drew in De Lancey 30. Al. G. Field's Minstrels 31. Scotch Concert 2. Girl of the Streets 3.

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NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): Johnny Galvin in A Bell Boy Jan. 20 to good house; pleased. Side Tracked 24. A Millionaire Tramp 27. Vogel's Minstrels 29.——ITEM: Norman Lee Swartout, of Rochester, N. Y., author of The Arrival of Kitty; C. S. Williams and Peter Cornell, of the Teck Theatre, of Buffalo, witnessed The Arrival of Kitty 23. Mr. Swartout was called for and made a speech. The co. were tendered a public reception by the leading citizens of the town.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): Smart Set Jan. 19; good co. and fair business. Dora Thorne 20; two good houses; pleased. Lillian Blauvelt in The Rose of the Alhambra 23; very good; business good; Lillian Blauvelt and Eugene Cowles were especially good. Frank Deshon in The Office Boy 24. The Street Singer 26. Romeo and Juliet 27. Eugene Debs 31. The Temptation of Regine 3.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Emma Bunting co. Jan. 15 in The Whole Damm Family pleased capacity. The Shewman's Daughter 19 pleased 8. R. O. Closed with In the Shadows of Night 20 and pleased full house. William A. Whitecar headed excellent co. in The Mummy and the Humming Bird 24; excellent, to S. R. O. Holy City 31. Paula Edwardes 1. When Knighthood Was in Flower 9.

GLOVERSVILLE.—DARLING (Will E. Gant, mgr.): The Chicago Stock co. Jan. 15-20 closed successful week in The Scout's Revenge to S. R. O.; one of the strongest cos. ever seen here. Shepard's pictures 22, 23 pleased good business. Two Little Waifs 27. Myrkle-Harder Stock co. 29-3. The Mummy and the Humming Bird 5. Keicley and Shannon 7. Stetson's U. T. C. 8. Al. G. Field's Minstrels 9. Henrietta Crosman 10.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Peter F. Dailey in The Press Agent Jan. 24. Paula Edwardes 30. Kelcey and Shannon 6. Virginia Drew Trescott 8. Sultan of Sulu 12. Field's Minstrels 15. Viola Allen 17.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): Millionaire Tramp 25; good house. Sign of the Cross 27; fair business. Holy City 3. Myrkle-Harder co. 5-10. Over Niagara Falls 12.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Marks Brothers' Repertoire co. Jan. 15-20 closed a very successful engagement and gave excellent satisfaction. Plays last part of the week: Little Starlight, The Boy Detectives, and The Girl from 'Frisco. Kelcey and Shannon in The Lightning Conductor 20; excellent performance and business. Merchant of Venice 26. McAuliffe Stock co. 29-3. Field's Minstrels 6. Roe Stock co. 12-17.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Stetson's U. T. C. 11; very good, to big business. A Mysterious Woman 15; poor, to small house. Simple Simon Simple 20. Vogel's Minstrels 25. A Millionaire Tramp 30. Two Little Waifs 7. Over Niagara Falls 15.——ITEM: New Opera House at Sodus opened 20 with Arival of Kitty, delighting good business.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): Si Stebbins 12; poor, to good house. Vogel's Minstrels 16; good, to full house. Mrs. Fiske in Leah Kleschna 17 to a full house; numerous curtain calls; there was not even standing room. Ferdinand Graham Stock co. week 22 to excellent business. R. W. Marks co. week 29.

NEW ROCHELLE.—THEATRE (J. W. Pellows, mgr.): Little Gray Lady Jan. 19 (return); good, to small house; pleasing. The Jeffersons in The Rivals 20 pleased good audience; good co. Mrs. Leffingwell's Boots 22; excellent co., to good house. Henrietta Crosman in As You Like It 25. Irene Myers 30. His Majesty 9. Running for Office 10.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Romeo and Juliet Jan. 20; fair house. The Mummy and the Humming Bird 22 pleased good house. A Millionaire Tramp 23; fair house. Manhattan Stock co. 29-1, 3. Vogel's Minstrels 2.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: The Street Singer Jan. 20; poor, to fair attendance. The Menoughs and Cleote, assisted by some good vaudeville acts, 22-27 to rather light business first half of week. When Knighthood Was in Flower 29. John Drew 31. Al. G. Field's Minstrels 2.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Office Boy Jan. 22 pleased S. R. O. The Mummy and the Humming Bird pleased large and enthusiastic audience 23. The Street Singer 24 pleased fair audience. Jarvis Concert co. 2.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): Happy Hooligan's Trip Around the World Jan. 18; co. and performance excellent; good house. Marks Brothers' Dramatic co. 22-27 pleased good business. When Knighthood Was in Flower 1. Over Niagara Falls 3. Field's Minstrels 12.

GLOVERSVILLE.—DARLING (Will E. Gant, mgr.): The Chicago Stock co. 15-20 opened in A Soldier of the Empire to S. R. O. Other plays: My Partner, The Parish Priest, and Prince Otto; co. and specialties first-class.

WELLSVILLE.—BALDWIN'S (S. F. Sherman, lessee; Mark Graves, mgr.): Dora Thorne 19; fair business. Herald Square moving pictures 20; two performances. Herald Square Stock co. 29-3. Millionaire Tramp 7.

DANSVILLE.—HECKMAN OPERA HOUS

pleased fair house. When Knighthood Was in Flower 30. A Crown of Thorns 1, 2. Field's Minstrels 3.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): Stetson's U. T. C. co. Jan. 24 pleased good house. Kennedy's Vaudeville co. 29-3. The Rivals 5. Over Niagara Falls 15.

CLYDE.—OPERA HOUSE (W. S. Nichols, acting mgr.): Johnny Galvin in The Bell Boy Jan. 18, 19, pleased good houses; co. good. The Arrival of Kitty 26. A Millionaire Tramp 29.

PERRY.—ARMBRUSTER'S (Frank and Olmstead, mgrs.): The Arrival of Kitty Jan. 20; good house and perfectly satisfactory performance. U. T. Cabin 22; good house. Two Orphans. Simple Simon Simple 29.

WALDEN.—CHADBURY (L. H. and C. R. Didsbury, mgrs.): The Sign of the Four Jan. 12 canceled. The Two Sisters 26-2 (local). Girl of the Streets 5.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Shepard's moving pictures (return) 19 pleased. The Two Sisters 20 to large and well pleased business. Two Little Waifs 25. A Crown of Thorns 26, 27.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): The Serio-Comic Girl 12; large and well pleased house. Dora Thorne 18. Romeo and Juliet 24. Street Singers 25.

HERKIMER.—GRAND (Ben Schermer, mgr.): The Mummy and the Humming Bird 26. Two Little Waifs 31.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): A Bell Boy 17; fair performance and house. Waite Comedy co. 22-27. Stetson's U. T. C. 25.

CLYDE.—OPERA HOUSE (W. S. Nichols, acting mgr.): A Mysterious Woman 17 failed to please a poor house. A Bell Boy 18. The Arrival of Kitty 26.

PENN YAN.—YATES' LYCEUM (H. E. Bell, mgr.): The Parting of the Ways 15; fair performance; fair business. Howe's moving pictures 17.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyl, mgr.): Vogel's Minstrels 12; fine co.; good house. Sign of the Four 22. Over Niagara Falls 30.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Howe's moving pictures Jan. 17; good, to good business. The Arrival of Kitty 24.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Hadley's moving pictures Jan. 26. Over Niagara Falls 30.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Conwell's Lecture Jan. 17; packed house. The Holy City 1. The Sign of the Cross 14.

NORTH CAROLINA.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): Peruchi-Gypsene Stock co. Jan. 14-20 in repertoire; very good houses. A Mother's Heart 18; poor, to good business. Payton Sisters' Stock co. 21-27 in The Man Outside and The Power of Love; good performances to fair business. Corinne Runkle's Stock co. 29-3.——ITEM: The leading woman in A Mother's Heart being ill, the part was played by her understudy.

WINSTON-SALEM.—ELKS' AUDITORIUM (W. J. Cromer, mgr.): Goodwin-Davis Stock co. Jan. 15-20 (except 18) pleased large business. Billy Kersands' Minstrels 23. Sousa's Band 24. The Rajah of Bhong 25. School Girl 30.

RALEIGH.—ACADEMY (J. Sherwood Upchurch, mgr.): Edwin Young Stock co. Jan. 15-20. Billy Kersands' Minstrels 23. Sousa's Band 24. The Rajah of Bhong 25.

WILSON.—LYCEUM (J. J. Previtt, mgr.): Rajah of Bhong Jan. 23; good, co. and business. Ellnore Sisters made a great hit. New York Concert co. 27. A Breezy Time 31.

FLORENCE.—AUDITORIUM (Charles D. Bray, mgr.): A Mother's Heart Jan. 19; good, to a full house. Brown's in Town 23; good, to small house.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Harold Nelson co. Jan. 14, 17, presented Damon and Pythias and Quo Vadis, pleasing good business. Human Hearts 18 pleased good house. Yankee Doodle Girls 24. Buster Brown 30. The College Widow 31. Jack London 3. When Johnny Comes Marching Home 6. Liberty Belles 8. Louis James in Virginius 14. Pauline Hall 15.

YANKTON.—THEATRE (M. W. Jencks, mgr.): Why Women Sin Jan. 22 pleased good house. The Two Orphans 3. Sherlock Holmes 6. Century Stock co. 7-10.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Carlisle's Rip Van Winkle 22.

OHIO.

DAYTON.—VICTORIA (L. M. Bode, gen. mgr.; G. C. Miller, bus.-mgr.): Kubelik Jan. 17 (delighted capacity. Lillian Blauvelt in The Rose of the Alhambra 18 (return); fine offering; much enlivened by additional comedy injected since last appearance; capacity. Serio-Comic Girl 24. College Widow 25. Message from Mars 26. Howe's moving pictures 27. The Clansman 29. Primrose's Minstrels 30. Gingerbread Man 31.——NATIONAL (Gill Burrows, mgr.): The Sultan of Sulu 18-20; one of the finest bills at this house; S. R. O. every performance. Four Huntings 22-24; fair imitation of Superba. Eddie Foy and George Cohan; good business. Ma, Him and I 25-27. McFadden's Row of Flats 29-31.

LUCIEN A. SOWARD.

URBANA.—CLIFFORD (Edward Clifford, mgr.): In New York Town Jan. 19 at advanced prices packed the house to S. R. O. and proved an elegant attraction; the principals were good, the chorus strong and the wardrobe beautiful. The Clay Baker 12 in return date.——ITEMS: The Austen Sisters, with In New York Town, while here were princely entertained by Manager Clifford and his mother.—Teddy Barnes rejoins the co. after his return to New York, where he buried his father.—W. W. Downing and Artie Darlington have closed their Downing Comedians and visited here this week.—Manager Clifford was engaged as special soloist during the Farmers' Institute at Westville 22, 23.

WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND (L. J. Dalle, mgr.): The King of Tramps Jan. 17; light business. Jessie Mae Hall in The Street Singer 18 pleased good house. The Rose of the Alhambra 19; marred by the absence of several of the principals; fair audience. Statson's U. T. C. 20 to capacity. A Hot Old Time 22; fair attendance. Uncle Josh Spruceby 23, 24 (return); three fair houses. The Two Johns 25. Along the Kennebec 27. Vaudeville 29, 30.——NEW LYCEUM (C. B. Fisher, prop.; Gus Sun, mgr.): Very successful opening 20 and the patrons were pleased with the handsome new theatre. The Missouri Girl 20 pleased two capacity houses. Cornell Stock co. 29-3.——ITEM: The new theatre to be built in connection with the new Fairbanks Building has been leased by the Valentine syndicate will be operated in connection with their other houses.

YOUNGSTOWN.—PARK (Lee Norton, mgr.): A Jolly American Tramp Jan. 24 pleased good business. The Black Crook 25. Madame Blauvelt Opera co. in The Rose of the Alhambra 27. What Happened to Jones 29. The Funny Mr. Dooley 31. It's Up to You, John Henry, 1; 2. The County Chairman 3.——GRAND (T. K. Albaugh, mgr.): Railroad Jack 19, 20, with matinee; packed houses ruled and people enjoyed it immensely. Dizzy and first-class co. in The Man on the Box 22 delighted packed house. Dora Thorne 25-27. Mrs. Fiske in Leah Kleschna 29. Chauncey-Keiffer Stock co. 30-3. Plays: Du Barry, Hand of Man, Maid of France, Why Wives Desert Husbands, Saved from the Gallows.——ITEM: Manager Albaugh predicts that his house for Mrs. Fiske will be sold out in two hours.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. L. Bowers, mgr.): A Child of Fortune (local) Jan. 17 to a good house. Primrose's Minstrels 18 pleased capacity. The Serio-Comic Girl 19; fair house and attraction. The Fool's Revenge 20 satisfied two good houses. Stetson's U. T. C. 24. The Funny Mr. Dooley 27. Our New Minister 31. Vaudeville co. 1. Under Southern Skies 3.——ITEMS: Rose Beaumont, of The Serio-Comic Girl, left the co. here, being called away by illness of a relative.—Lilian Well, of this city, is successfully singing the illustrated songs at the Orpheum Theatre.

AKRON.—NEW COLONIAL (M. Reis, mgr.; Uly S. Hill, bus.-mgr.): Girls Will Be Girls Jan. 19 pleased fair sized audience. Black Crook 20; attendance average; performance satisfied. The Rose of the Alhambra 22; large house; excellent production. What Happened to Jones 23; fair; small house. The King of Tramps 26. U. T. C. 27. The Funny Mr. Dooley 30. The County Chairman 31. The Street Singer 1. The Two Johns 2.——UNIQUE (Achille Phillos, mgr.): Railroad Jack 22-24; medium, to satisfactory business. Rip Van Winkle 25-27.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Uncle Josh Spruceby Jan. 18 pleased big business. Campbell Stratton as Sherlock Holmes in The Sign of the Four 22 pleased fair business; owing to open date, performance repeated on 24 to still better business. Along the Kennebec 3. Under Southern Skies 9.——ITEM: Managers Slaughter and Finsterwald will open a building 1 to be used as a skating rink in the Winter and a vaudeville house in the Summer.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Missouri Girl Jan. 17; good; medium business. Black Crook 18; good co., attraction and business. Simple Simon Simple 20; excellent co.; pleased S. R. O. The Funny Mr. Dooley 22. Lyman Howe's moving pictures 20, 24. Under Southern Skies 27. The Marriage of Kitty 29. Uncle Josh Spruceby 30. A Hot Old Time 3. Haverly's Minstrels 5. Son of Rest 7. Human Hearts 10. Dora Thorne 12. Beauty Doctor 14.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Chester De Vonde Stock co. Jan. 15-20, presenting Beneath the Tiger's Claw, The Scarlet Z, The Fatal Kiss, Mysterious Jack Cargon, Doomed, The Great Medical Mystery, On Her Wedding Eve, Babes in the Woods, Red Wing, the Scout; business good; co. fair. Our New Minister 22 to big business; co. and production first-class. Hap Ward in The Grafter 24. Mrs. Fiske in Leah Kleschna 26. Rosabelle Leslie Stock co. 29-3.

CANTON.—GRAND (M. G. Barber, mgr.): The High Flyers Jan. 18 to a large house. The Black Crook 19; good business. Lillian Blauvelt in The Rose of the Alhambra 20 delighted S. R. O. Chester De Vonde 22-27. Plays: Old Rose Road, Babes in the Woods, The Way to Win a Husband, On Saturday Night, The Christian of Hawks' Roost, The Scarlet Z, The Great Medical Mystery, Beneath the Tiger's Claws, Doomed Calico, and The Last Days of Pompeii; daily matinees; capacity.

URRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Clay Baker Jan. 16 (return); good house; pleased. What Happened to Jones 20; fair house; very good attraction. Hi Henry's Minstrels 22; S. R. O.; excellent attraction. Porter J. White in The Fool's Revenge 24. The King of Tramps 27. Buster Brown 29. Sign of the Four 31. An Aristocratic Tramp 3. The Little Homestead 6. The Two Johns 9.

CARROLLTON.—GRAND (Two Kemerers, lessees and mgrs.): The Clay Baker Jan. 17; good co.; pleased. R. S. Leeds 27. King of Tramps 29. Sign of the Four 2. The Little Homestead 8.——MINERVA OPERA HOUSE (Mrs. O. J. Finefrock, mgr.): What Happened to Jones 22; good co. to capacity.——ITEM: P. H. Kemerer, booking manager of the Grand, has returned from an inspection of opera houses.

ZANESVILLE.—WELLER (J. G. England, mgr.): York State Folks Jan. 18 drew well and pleased. Princess Chic 20 drew large house; satisfactory performance. Lyman Twins 23 in The Rustlers; good house and performance. Our New Minister 24. The Fool's Revenge 25. The Little Homestead 26. A Street Singer 29. Mrs. Fiske 31. A Message from Mars 1. Alvin Joslin 3.

NILES.—VERBECK (M. R. Williams, mgr.): It's Up to You, John Henry, Jan. 13; excellent, to packed house. Heart of Chicago 15; good, to good house. High Flyers 17; poor, to good house. Buster Brown 23; good co.; large house; pleased. Clay Baker (return) 25. Parsifal 26, 27. Dora Thorne 29. The Street Singer 30. The Little Homestead 3. The Village Fool 7. Human Hearts 10.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): What Happened to Jones Jan. 19; satisfactory. Irish Ladies' Choir 22 pleased big house. Hap Ward in The Grafter 23; excellent. Jolly American Tramp 25. Our New Minister 27. Sign of the Four 29. Coon Hollow 31. Message from Mars 3. Maud Muller 5. The Street Singer 7. The Two Johns 10.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Jessie Mae Hall in The Street Singer Jan. 19 delighted good business. The Four Huntings in The Fool House 20; fair business and co. Routfrow's Jolly Pathfinders opened in From Sire to Son 21 to good house. As Told in the Hills 28. A Message from Mars 29. Vaudeville 3. Grace George 6.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Howe's moving pictures Jan. 18 pleased large house. Buster Brown 19, 20, with matinee 20, satisfied three capacity houses. What Happened to Jones 24. Hi Henry 27. Marriage of Kitty 2. It's Up to You, John Henry, 3. Dora Thorne 8. Haverty's Minstrels 13. Little Homestead 16. Bennett-Moulton co. 19-24.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Outcault, lecturer, 11 pleased good business. York State Folks 19; very good performance; fair business. Black Crook, Jr., 20; S. R. O. Princess Chic 22; excellent, to fair patronage. The Little Homestead 24. Coon Hollow 29. Our New Minister 2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): York State Folks Jan. 16; excellent, to big house. Captain Jack Crawford, the poet scout, 18; packed house and pleased. Our New Minister 22; a good house and a very fine production. Return date 29. Frank Deshon in The Office Boy 5. Father L. J. Vaughan 8, lecture course.

SANDUSKY.—GRAND (Singler and Smith, mgr.): Buster Brown pleased a large audience Jan. 18. The Village Fool did well 20. Texas Sweethearts to fair sized audience 22. Henry Dixey in The Man on the Box to capacity 22. W. Y. Mong in The Clay Baker 26. Josh Spruceby 27. Charles De Vonde for week 29.

MASSILLON.—NEW ARMORY (G. C. Haverstack, mgr.): Porter J. White Jan. 23 pleased small audience. Buster Brown 25. A Village Fool 27. Stetson's U. T. C. 30. Little Homestead 1. Guy Stock co. 5. Under Southern Skies 12. Irish Pawnbrokers 13. On the Bridge at Midnight 15. Human Hearts 19.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): The Clay Baker Jan. 22; fair business; splendid satisfaction. Temptation of Regine 24; powerful play; well rendered; good house. Hogan's Troubles 27. The Two Johns 1. The Village Fool 3. Black Crook 9. The Irish Pawnbrokers 14.

SALEM.—GRAND (Nat Smith, mgr.): The Guy Stock co. week Jan. 22-27. A Romance of the South 22; excellent co.; S. R. O. Dr. Jekyll and Mr. Hyde 23; excellent; fine business. 'Way Out West 24; good, to fine business. My Jim 25. Dan 26. Slaves of Russia 27.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Porter J. White presented A Fool's Revenge Jan. 19 to large and well pleased audience. Lyman H. Howe's moving pictures 22 pleased good business. Forbidden Land 25 canceled. The Clay Baker 30.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): Howe's moving pictures Jan. 19; best of satisfaction; entire house sold out two hours after the sale was on. The Clay Baker (return) 29. Stetson's U. T. C. 3. Under Southern Skies 6. The Little Homestead 13. Mrs. Temple's Telegram 17.

ASHTABULA.—LYCEUM (E. M. Vine, mgr.): Buster Brown Jan. 22 pleased capacity. Black Crook 23; excellent co.; good business. What Happened to Jones 25. Street Singer 30. The Real Widow Brown 3. Temptation of Regine 5. The Village Fool 10. On the Bridge at Midnight 13. King of Tramps 15.

BRYAN.—GRAND (H. MacPhail, mgr.): Gorton's Minstrels Jan. 15; fair house and attraction. Bell Stock co. 16-20 canceled. Humpty Dumpty 22 unable to reach here. Texas Sweethearts 25. Peck's Bad Boy 13. The Clay Baker 24. Kack Manlevy Stock co. March 1-3.

VAN WERT.—AUDITORIUM (P. X. Sallier, lessee and mgr.): Kinsey Comedy co. Jan. 18-20; good co. and business. Under Southern Skies 24. William V. Mong in The Clay Baker 3. A Hot Old Time 8. His Highness the Bey 15. Porter J. White's Faust 20.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): A Hot Old Time Jan. 16 played to good house. York State Folks 20 pleased crowded house. The Little Homestead 26. Buster Brown 27. Our New Minister 3. Under Southern Skies 10. Frank Deshon in The Office Boy 15.

FINDLAY.—MARVIN (S. H. Cunningham, mgr.): The Black Crook Jan. 18; fair business and co. Ben Hur lecture 19 (local) pleased full house. King of Tramps 20; two good houses. The Funny Mr. Dooley 24. Howe's pictures 25. Under Southern Skies 28. Mrs. Fiske in Leah Kleschna 1.

SALINEVILLE.—K. OF P. OPERA HOUSE (Albert Weir, mgr.): Railroad Jack Jan. 17; business poor. William V. Mong in The Clay Baker 20 pleased large audience. Delaney Martin co. in Parsifal 22, 23; good co. and business. Romance of Coon Hollow 30.

MARIETTA.—AUDITORIUM (L. M. Locke, mgr.): Princess Chic Jan. 17; large audience; pleased. York State Folks 22; large and well pleased audience. Kellar 25. Black Crook 30. The Marriage of Kitty 7. The Office Boy 9. The Darling of the Gods 10. Erwood Stock co. 12-17.

NEW LEXINGTON.—SMITH'S (T. J. Smith, mgr.): Uncle Josh Spruceby Jan. 16; poor business and co. Lyman Twins 18 to good business; pleased. The Sign of the Four 26. Irish Pawnbrokers 1. Under Southern Skies 7. Along the Kennebec 9.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): A Hot Old Time Jan. 20 pleased good business. Black Crook, Jr., 22 satisfied crowded house. Buster Brown 26. The Two Johns 27, matinee and night. A Message from Mars 30.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Catawba Dramatic co. Jan. 20 pleased big house. Along the Kennebec 23; splendid, to small business; audience delighted. Romance of Coon Hollow 8 canceled.

BELLAIRE.—COLUMBIA THEATRE (Ed L. Moore, mgr.): My Wife's Family Jan. 17; good co. and business. Little Homestead 22; fair co.; good house. Temptation of Regine 28. Buster Brown 1. Hoosier Girl 3.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): The Lyman Twins in The Rustlers Jan. 20; good business. Simple Simon Simple 24. Campbell Stratton in The Sign of the Four 25. Porter J. White in The Fool's Revenge 27.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): The Four Huntings in A Fool House Jan. 23. As Told in the Hills 30. Human Hearts Feb. 5. Clay Baker 8 (return).

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): The Princess Chic Jan. 19; good attendance; pleased. Our New Minister 25. The Sign of the Four 27.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. E. Heskett, mgr.): An Aristocratic Tramp Jan. 26. What Happened to Jones 7. Along the Kennebec 13.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): The Lyman Twins in The Rustlers Jan. 24 played to a packed house; performance fair. Black Crook 29.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Simple Simon Simple Jan. 18 drew good house. The Clansman 25.——ITEM: Elks' benefit in February; elaborate preparations are being made.

POMEROY.—OPERA HOUSE (A. V. Howell, mgr.): Bennett-Moulton week Jan. 29. Maud Muller 7. A Jolly American Tramp 12.

MOUNT VERNON.—ITEM: Our theatres are closed by State Board of Public Safety for reason no reports have been sent.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Under Southern Skies Jan. 20. Uncle Josh Spruceby 29. Dora Thorne 2.

BOWLING GREEN.—CHIDESTER (R. J. Ernest, mgr.): Elks' Minstrels Jan. 22, 23 pleased good business. Under Southern Skies 29. Dora Thorne 31.

WAPAKONETA.—BROWN (A. J. Brown, mgr.): Funny Mr. Dooley Jan. 25. Hot Old Time 31. Human Hearts 2. U. T. C. 6.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Black Crook, Jr., Jan. 18; fair business; good co.

OREGON.

PENDLETON.—FRAZIER'S (K. J. Taylor, mgr.): W. T. Carleton co. in When Johnny Comes Marching Home Jan. 15; good house and co. Grace Johnson (return) 16-20; opening with Roanoke, followed by Her Marriage Vow to good houses.

SALEM.—GRAND (John F. Cordray, mgr.): Hooligans in New York Jan. 27. At Cripple Creek 29.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): The Eternal City Jan. 15 pleased a large and fashionable audience. San Toy 21, 22; big business. Human Slave 27. West and Vokes 28. Mildred Holland 29. Beauty and the Beast 30, 31.

SHAWNEE.—OPERA HOUSE (D. I. Verhine, mgr.): Beautiful Bag-Dad Jan. 15; good business; pleased. Little Outcast 16; good, to fair business. Breckenridge Stock co. 22-27.

ENID.—OPERA HOUSE (R. R. Mersell, mgr.): An Orphan's Prayer Jan. 20; poor, to small house. A Trip to Egypt 26.

PENNSYLVANIA.

PITTSTON.—LYRIC (M. F. Coons, mgr.): Casino Comedy Four, assisted by local talent, Jan. 19 pleased excellent business. Louise Temple Swickard in The Street Singer 23; good business and performance. Little Outcast 29. The Smart Set 1. Chicago Stock co. 5-10.——BROAD STREET (M. F. Coons, mgr.): Lafayette 25. The Holy City 26. Al. G. Field's Minstrels 29. Under Southern Skies 30. Two Sisters 2. Mayor of Tokio 13. Isle of Bong Bong 20.——ITEM: James Cavanaugh, tenor of the Casino Comedy Four, is a local boy, and he received an ovation. Local Elks attended in a body.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Sousa's Band Jan. 19, matinee; excellent performance to S. R. O. The Choir Singer gave satisfaction to fair patronage 20. The International Stock co. pleased large houses 22-27 in the following repertoire: Between Love and Duty, For Her Children's Sake, A Homespun Heart, Me and Mother, The Evil Men Do, The Road to Ruin, In the Shadow of the Cross. Shepard's moving pictures 29, 30. The Flaming Arrow 31 canceled. James O'Neil in Monte Cristo 1. The Heart of Chicago 2. Spanglers 3. Kellar 6. Burger's Fourth Regiment Band 7.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, mgr.): Himmelein's Ideals presented last half of week Jan. 15-20: The Prince of Honor, Out of the Fold, East Lynne, Northern Lights, Rose of Killarney, and The Moonshiners; capacity. Under Southern Skies 22 pleased fair business. Al. G. Field's Minstrels 23; S. R. O.; best minstrels of the season. Gay New York 24; good performance and business. The Jeffersons in The Rivals 25; excellent; good house. James O'Neil in Monte Cristo 29. Spanglers 31. Al. Wilson in The German Gypsy 1. The Choir Singer 3. Frank Daniels 4.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): Charles K. Champlin Stock co. closed very successful week Jan. 20, presenting A Wife's Deception, 'Way Out West, In the Heart of the Storm, Sherlock Holmes, The Octoroon, Wormwood, The Belle of Richmond, The Great Struggle with Life, and Slaves of a Great City to well pleased audiences. Gay New York 23 pleased large audience. Field's Minstrels 24, matinee large; night S. R. O.; one of the best minstrel entertainments ever seen in this city. International Stock co. 31-3.

READING.—GRAND (Nathan Appell, mgr.): A good performance of On the Bridge at Midnight Jan. 18-20 attracted large houses. Kirk Brown co. week of 22. Plays: The Christian, By Right of Sword, The Lady of Lyons, Shannon of the Sixth, Under the Red Robe, Sherlock Holmes, Sign of the Four, Camille, Othello, Lost in London, and Mysterious Mr. Raffles; good performances to crowded houses.——ACADEMY (John D. Mishler, mgr.): Sousa and Band 18. Shepard's moving pictures 20. Gay New York 22. Al. G. Field's Minstrels 19.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Eben Holden Jan. 18 pleased good business. Isle of Spice 19; packed houses pleased. A Hoosier Girl 20; good business. The Burke-McCann co. week 22-27; the leads of which are local people; excellent work and attendance; opened with The Cowboy Preacher. Other plays: An Irish Nobleman, A Soldier in the Ranks, Mr. Kearner from Killarney, The Lady of Lyons, and The Heir to the Throne. The Prince Chap 29.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, owner and mgr.): Hap Ward in The Grafter Jan. 18 to good business; co. very good. Maud Muller 20 to two good houses; co. good. Neighborly Neighbors 30. Deserted at the Altar 7. Buster Brown 10. Robert Mantell 13. The Smart Set 16. The Boy from the West 17. Sign of the Four 19. George Sidney 23. A Fool's Revenge 24.——GRAND (Harry Beeson, lessee and mgr.): Robin's Knickerbocker Burlesquers 25. High Flyers 27. A Jolly American Tramp 2.

DU BOIS.—AVENUE (A. P. Way, mgr.): The Dorothy Drew co. in repertoire for five nights opened to capacity of the house Jan. 22 in A Woman's Victory; failed to please; small patronage. Mrs. Fiske 27. The Midnight Flyer 3. The Great Lafayette 9. York State Folks 10. Porter J. White 12. Vogel's Minstrels 17. Myrkle-Harder co. 19, week. My Wife's Family 26.——ITEM: The advance sale for Mrs. Fiske is very large, as our theatregoers regard it as the red letter engagement of the season.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Aubrey Stock co. Jan. 15-20 closed with Prisoner of War, When the World Sleeps, Her Fatal Night, and Driven from Home; co. and business good. Kellar 22; good performance; S. R. O. Irish Ladies' Choir; poor performance; S. R. O. A Romance of Coon Hollow; pleasing co.; poor house. Lillian Blauvelt in The Rose of the Alhambra 26. Hap. Ward in The Grafter 27. Railroad Jack 29.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): Kirk Brown Stock co. closed a week Jan. 20; Mr. Brown has grown in popular favor in this city and his annual visits always draw good attendance; finely staged. No Mother to Guide Her to good business 22-24. Too Proud to Beg 25-27. Himmelein's Ideals 29, week.——LYCEUM (Joseph Frank, local mgr.): Lillian Blauvelt 31. Richard Mansfield 1. Joseph and William Jefferson 2.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Eben Holden Jan. 20; S. R. O. The Aubrey Stock co. 22-26 presented the following repertoire to crowded houses: The Vacant Chair, A Midnight Marriage, Driven from Home, A Prisoner of War, and Her Fatal Night. The Prince Chap 27. The High Flyers Extravaganza co. 29. Lillian Blauvelt Opera co. 30. Lyman Howe 31. Richard Mansfield 2. On the Bridge at Midnight 3.

LATROBE.—SHOWALTER'S (W. A. Showalter, mgr.): The Real Widow Brown Jan. 9 pleased a fair audience. Texas 11; good business; excellent co. Hap. Ward and an excellent co. 17 pleased capacity. The Isle of Spice 23 pleased good audience. Irish Ladies' Choir 25, matinee and night, to capacity; very good performance. Deserted at the Altar 27. Neighborly Neighbors 1. On the Bridge at Midnight 6. My Wife's Family 10.

WILLIAMSPORT.—LYCOMING OPERA House (L. J. Fisk, mgr.): Wedded and Parted Jan. 18; fair sized audience; pleased. Emma Bunting 22-27, except 24, in Rachel Goldstein, Pretty Miss Nobody, The Girl I Left Behind, and The Whole Damn Family first half of week to fair sized and appreciative audiences. Mrs. Fiske in Leah Kleschna 24; big business; pleased. Girl of the Streets 29. On the Bridge at Midnight 30.

KANE.—TEMPLE (H. W. Sweely, mgr.): The King of Rogues Jan. 22; did not appear. Cyril Scott in The Prince Chap 23 to large and delighted audience. The Office Boy 25. Herald Square Motion Picture co. 27. The Hogans in Society 29. W. H. Hartigan Repertoire co. 1-3. The Great Lafayette 7. Hamlet 8. A Fool's Revenge 9. The Real Widow Brown 10. The Marriage of Kitty 15. A Foxy Tramp 16.

MAHANOY CITY.—KAIER'S GRAND (J. J.

(Continued on page 24.)

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A STRONG VERDICT.

On the last page of THE MIRROR this week are carried in an advertisement epitomized expressions of the press of Chicago on Bertha Kalich, who appeared with great success in that city under direction of Harrison Grey Fiske, in his notable production of Maeterlinck's Monna Vanna. Madame Kalich had previously appeared in Pittsburgh and St. Louis with equal success. Of course within the limited space, it is impossible to give all the salient expressions by the critics in favor of Madame Kalich and her medium. W. L. Hubbard, in the *Chicago Tribune*, in a supplemental review, said among other things:

Bertha Kalich is enrolled in the list of great artists. Her appearances at the Garrick last week in Maeterlinck's Monna Vanna were productive of genuine pleasure and satisfaction and of even brighter anticipations for the future. Madame Kalich is now an actress of peculiar and uncommonly attractive qualities, and she gives every promise of becoming one of the most notable women on the American stage. Watching her during the week just ended has brought conviction that she is the possessor of remarkable talents and that these talents are capable of a development and a shaping which can but place her high in the esteem of a large class of the best theatregoers of the country and add another great artist to the small list of really gifted players our stage can boast. She has the power indispensable to any artist who is to endure and whose work is to be of any wide reaching influence—the power to attract the public. Possessing this power and gifted, as she is, she can but become a factor for good in the theatrical life of the country. No one who cares to see a beautiful play beautifully presented, whose tastes in matters theatrical rise in any degree above the purely frivolous and frothy, should miss seeing the present production of Monna Vanna with Mme. Kalich in the title role. It is a play and a performance which linger in memory, to which the mind turns with unalloyed pleasure, and which to miss is to lose something of worth and beauty. And to Mme. Kalich must go a large proportion of the credit for the value of this offering, for without her and her dignified, poetic presentment of the wife of Guido Colonna the performance would lose its chiefest charm and its highest excellence. Her methods are wonderfully simple. Contrary to all expectations and contrary to all the habits and tendencies of her race, she indulges in but few gestures when speaking. Her hands hang much of the time quietly at her side, or lie in her lap. But when they are moved they express much. They are eloquent, and so is her face with its rapidly changing expressions reflecting every emotion felt. Her smile resembles that of Duse and of Bernhardt—it illumines and transfigures her entire face. Her laugh is delightfully musical, and her voice one of the most wonderful heard in years. It makes the simplest phrase beautiful, and in impassioned moments it rings out with a fullness, a strength and splendid resonance that thrill.

James O'Donnell Bennett, in a second review of two columns, said:

Bertha Kalich, the new and refreshing factor in American acting, is a tall, dark, slender young Jewess, whose countenance is tremulous with feeling, whose speaking voice is now like a flute and now like a trumpet, and whose histrionic method is so simple and severe that many people, confused by the fussy and vacuous blandishments of the prevalent style of dramatic interpretation, pronounce it crude. Primitive would seem a fairer word, and reserved still better. Mme. Kalich conserves her energies. She never seems preoccupied by the thought that she must fill a scene when the dramatist does not intend that the character she is impersonating shall fill it. This unobtrusiveness is a rare and beautiful sign of grace in a player in her first season as a "star." But Mme. Kalich is always interesting, even when she absolutely foregoes the privileges so dear to the American "star," and declines to keep herself ever in the center of the picture. She has right ideas of harmony and proportion. She has mastered an expedient which most German players have mastered—the power of keeping one's self in a scene by the intentness of one's attitude of silent listening. To project the meaning of such an attitude over the footlights requires the utmost concentration, and, though it is not a showy gift, it implies the possession of a dramatic instinct and an executive faculty of a high order. Its exhibition means that a player is enforcing unobtrusively but persuasively the role that has been intrusted to him, that he understands the basis of his art, which is pantomime, and that he can, without vociferation or gesticulation, do his share in building up and rounding out a scene in which others are participating and which, perhaps, they are dominating. The presence of these subdued excellencies furnishes one aspect of Mme. Kalich's art—the serene, intent, self-contained, furtive aspect. The second is as far removed from the first as are the poles removed from one another—and it is the aspect of lyric rapture, of broad, sweeping, exultant passion, which is made known in passages voicing supreme joy and frantic determination. So far as her impersonation of Giovanna in Monna Vanna enables us to judge, these are the dominant notes in Mme. Kalich's equipment—furtive intensity on the one hand, lyric ecstasy on the other. These qualities the role demands, for it is a role of extremes. These are the qualities the actress gives it, and so she may be said to have conquered it.

IN BROOKLYN THEATRES.

William Collier in On the Quiet appears at the Montauk this week with Maude Fealey and a very strong company.

The Press Agent, with Peter Dailey, is the attraction at the Shubert. With a large cast and sixteen good songs the entertainment is complete.

Lew Dockstader and his minstrels provide fun at Teller's Broadway Theatre this week.

Kellar in a new series of illusions, including the Witch, the Sailor, and the Enchanted Monkey, is at the Majestic.

One of the most popular melodramas that visit this borough is Queen of the White Slaves, which is the attraction this week at the Grand.

Mr. Blarney from Ireland, with Fiske O'Hara as the star, is repeating at the Folly this week his success of last week at the Grand.

The play at the Bijou this week is The Pretty Sister of Jose. The role of Pepita is cleverly portrayed by Cecil Spooner, and the rest of the company are well cast. The production, as usual, is gorgeous.

Corse Payton's players appear in a fine production of Down by the Sea. Etta Reed Payton has a role suited to her talent and her support is good.

The Parisian Widows disport themselves at the Star this week. Jeanette Dupre is featured, and the company includes Ben Welch in a Hebrew monologue.

The Gayety offers the Jersey Lilies Extravaganza company as an attraction this week. A good vaudeville programme is included in the bill.

The Nassau Burlesque Stock company present two skits. Diamond Palace and A Trip to Newport.

Williams' Ideal Extravaganza company presenting Toots' Circus and Everyday Life and a good olio, including Frank O'Brien, is the attraction at the Unique.

The Merrymakers offer musical comedy at the Alcazar.

VAUDEVILLE.

At the Orpheum this week are: Virginia Earl, assisted by the Six Johnnies; Stanley and Birbeck, Fox and Clark, Reiff Brothers, Dorothy Kenton, Florens Troupe, Harry B. Lester, the first appearance in America of James H. Lee, wire jumper, and Jacobs' dogs. Last week were: Louise Gunning, the Mascot Moth, Cliffe Bernac, Nichols Sisters, Carleton Macy and Manda Hall, Pally Brothers, Hawthorne and Burt, James F. Macdonald, Five Romanos, and Alburtus and Miller.

At Hyde and Behman's are Will M. Cressy and Blanche Dayne, Frank D. Bryan and American Girl in Human Flies, Sydney Deane and company, Four Emperors of Music, Bessie Valdaire Troupe, Marvelous Frank and Bob, Leona Thurber, and Tyce and Jermon. Last week were: Ross and Fenton, Madame Henriette De Servis, Flo Irwin and Walter Howley, Genaro and Bailey, Emma Francis Almont and Dumont, George H. Wood, Duffin-Redcay Troupe, and Carter and Bluford.

At the Imperial are Emmett Corrigan, Anna Laughlin, the Poster Girls, Trovolo, Onlaw Troupe, Charles Burke and Grace La Rue, Dancing Mitchells, and Herman's dogs and cats. Last week were: Mabel McKinley, Sam Collins, Walkowsky's Russian Troupe, Henry and Alice Taylor, Lord and Wilson, J. C. Nugens and company, Diamond and Smith, and Check the Cyclist.

At Keeney's are: Harry Lacy and company, Yankee Doodle Boys, Blanche Sloan, Stuart Irene Lee, Brando and Wiley, Three Delton Brothers, and Halliday and Leonard. Last week were: Katie Barry and company in Just a Joke, Charles T. Ellis and company, Mark Sullivan, Charles and Edna Harris, Shorty and Lillian Dewitt, Hanson and Harris, Carson Brothers, and George J. Greene.

The Amphion bill is Rose Stahl and company, Ellmore Sisters, Emma Francis, Chick, Four Wilsons, Walter C. Kelly, Pierce and Roslyn, and Majestic Trio. Last week were: Prince of Pilsen Girls, Reno and Richards, Roland West and company, Herald Square Quartette, Klein, Ott Brothers and Nicholson, Willy Zimmerman, and Alf. Gibson.

The Gotham offers Eva Williams and Jack Tucker, Sidney Grant, Mr. and Mrs. Allison, Three Cattonos, Carew and Hayes, Loy Holland Cavaja, and Greene and Werner, extra feature. Last week were: Hal Davis, Ines Macauley and company in Pals, Casino Comedy Four, George W. Littlefield, Dorothy Kenton, McGloin and Smith, Murakit Troupe, and Storye Brothers.

CUES.

Florence Lester has assumed the role of Grace Whitney in The Galloper.

A second company is being organized to play The Little Gray Lady on the road.

A satchel containing a sum of money and some jewels belonging to the late Helen MacGregor was found near her mother's home, on Staten Island, last Sunday and returned to her family

MUSIC NOTES.

Madame Nordica will make a spring tour of twenty-five concerts under the management of R. E. Johnson.

A recital of modern songs was given by Heinrich Meyn in Mendelssohn Hall, Jan. 18. Mr. Meyn is an artist of study and accomplishment. Alexander von Fielitz, a teacher in the Chicago College of Music, accompanied his own songs. The harp accompaniments to the songs by Riedel were beautifully played by Mr. Cheshire.

The artists at the last Bagby Musical Morning were Madame Rappold, Joseph Hollman, Madame Kirby Lunn, and Arthur Rubenstein.

At the fifth public rehearsals of the Philharmonic Society in Carnegie Hall the afternoon of Jan. 19 there was a large and fashionable attendance. Wasily Safonoff again conducted. Beethoven's Eighth Symphony was rendered with precision and broad interpretation. Albert Reisenauer assisted.

At the concert of the Russian Symphony Orchestra in Carnegie Hall, Jan. 27, the young Russian pianist, Josef Lhevinne, will make his American debut. M. Lhevinne was held a prisoner in Moscow for eight days previous to his departure, owing to the revolution.

Alfred Reisenauer, the German pianist, gave a third recital in Mendelssohn Hall, Jan. 16. He played a varied programme with much skill.

The Flonzaley Quartette gave a concert in Chamber Music Hall Jan. 16. Their programmes are interesting.

Victor Beigel gave a concert in Mendelssohn Hall Jan. 17, assisted by Susan Metcalfe, Frances Ives, Emma Nevada, Van der Veer, and William Raymond. Old German, Italian and English songs were pleasingly sung to the skillful accompaniments played by Mr. Beigel.

The first concert of the Kaltenborn Quartette took place in Mendelssohn Hall Jan. 18. The playing of Jessie Shay and Mr. Kaltenborn was especially noteworthy. The first performance of Grabert's piano quintette in F minor was given and proved very delightful.

Felix Weingartner, the guest conductor of the New York Symphony Orchestra, again conducted at an orchestral concert given on Jan. 22. His intelligent readings are greatly appreciated.

A large audience heard the Marum Quartette in Cooper Union Hall Jan. 18. A chamber music programme by Russian composers was rendered.

A benefit concert was given the venerable actor, Fritz Hitzigrath, in Liederkranz Hall on Jan. 21. The affair had been arranged by Herr Conried and the following distinguished singers took part: Goritz, Burgstaller, Mr. Bliss, Miss Weed, Van Rooy, Knote, Madame Rappold and others.

At a concert in Carnegie Hall on Jan. 20 Raoul Pugno, pianist, Joseph Hollman, 'cellist, and Marie Hall, violinist, three stars of the present concert stage, appeared jointly. Hamilton Harry accompanied. An excellent programme was rendered.

Manager Howard Pew sailed on the "Kaiser William II" last Tuesday to arrange for the Creatore Band tour, to be made on the other side. Creatore will play at Queen's Hall, London, during March and April.

The Kneisel Quartette were again heard in concert in Mendelssohn Hall on Jan. 23. Two compositions by Charles Martin Loeffler written for oboe, viola and piano, were delightfully played. The composer himself, who is a skillful violinist, added a touch of originality that immensely pleased the audience.

A piano recital was given by Sigismund Stojowski at Mendelssohn Hall on Jan. 24. He is a Polish pianist, whose intelligent reading made a good impression.

The third People's Symphony concert was given in Grand Central Palace on Jan. 28. The hall was crowded to capacity. A Mozart programme was rendered in celebration of the one hundred and fiftieth anniversary of the composer's birth.

Arthur Rubinstein was again heard in recital in the Casino Theatre on Jan. 24. The composers represented on the programme were Schumann, Chopin, Brahms, and Liszt.

Aida, Parsifal, Tannhauser, Don Giovanni, and The Queen of Sheba were the operas presented at the Metropolitan Opera House the last week. On Feb. 1 Rigoletto will be given for the benefit of the Italian Benevolent Institution and Italian Hospital. Those who will sing are Bessie Abbott, Josephine Jacoby, Miss Bauermeister, Caruso, Scotti, and Journet.

Ellen Bowick gave a reading in Mendelssohn Hall on Jan. 22. Longfellow, Byron, and Tennyson were represented on the programme. She gave The Lady of Shalott with a 'cello, violin and piano accompaniment. She also had the assistance of the Philharmonic Orchestra, closing with a monologue that seemed to please the audience.

Madame Calve is reported to have adopted a seventeen-year-old girl living in Seattle, by the name of Lois Feurt, who has a beautiful contralto voice.

At the last Bagby Musical Morning in the Waldorf-Astoria Caruso of the Metropolitan Opera was the vocalist. Henry Burck rendered several violin numbers, accompanied by Mr. Lockstone. The Victor Herbert Orchestra, as usual, assisted.

Edwin Grasse, the blind violinist, was heard in a third recital in Mendelssohn Hall on Jan. 25. His playing is sympathetic and artistic, as his blindness seems to aid him in musical interpretation.

Rosalie Beecher, at one time distinguished as a comic opera singer, gave a concert in the Princess Theatre on Jan. 23. Edward Bromberg, baritone, and Albert Quesnel, tenor, sang a number of operatic selections.

MATTERS OF FACT.

The Clay Baker, a character play in four acts by Jeannette Stevens Kelly, in which William V. Mong is starring, has been out since Aug. 24, having played ninety nights of the time in Ohio. Since Dec. 28 the company has been playing return dates and in many places the third return. Few changes have been made in the personnel of the company. Leighton Stark, who played with Mr. Mong on the Pacific Coast, joined Jan. 15 to assume his original role of Jacob Hanover, the owner of the factory. Lillian Cavitte, also of San Francisco, has been with the company since the opening of the season. The Clay Baker is booked for return dates in Ohio for the rest of the current season. Harry Scott is business manager.

Rowland and Clifford, who have now ten attractions on the road, are making extensive preparations for next season. The Phantom Detective is to be a melodrama in the latest style with many illusionary effects, and Lem P. Parker's new play, Thorns and Orange Blossoms, will be sent on tour with a superb mounting. Porter J. White will appear in a new production; Dora Thorne, The Minister's Daughters, Over Niagara Falls, and The Old Clothes Man will continue as heretofore. Thorns and Orange Blossoms is to have its initial presentation at the People's Theatre, Chicago.

G. H. Johnston, of St. Louis, is giving the Southwest a number of first-class playhouses, having in the course of construction theatres in Coffeyville, Kan., Tulsa, I. T., and Shawnee, O. T. The theatres in the last two towns are scheduled to open about Feb. 1. All the sites are located in rapidly developing towns—which are on the boom. Good attractions are wanted at all these theatres, and time can be secured of "Johnston," 1912 La Salle Street, St. Louis, Mo.

Vaughan Glaser will begin his Spring and Summer stock season at the Colonial Theatre, Cleveland, Ohio, March 12. He is now receiving applications for engagements and should be addressed at the Colonial Theatre, Cleveland.

Henry R. McClain, experienced in Shakespearean and modern plays, who has played in stock in Brooklyn, Chicago, St. Louis, and on the Pacific Coast, scoring strongly in character, heavy and juvenile roles, is open to offers. He is a graduate of Cornell University.

Charles A. McGrath invites offers to play leads. His address is 252 West Thirty-eighth Street.

People well versed in Uncle Tom's Cabin are wanted for leading parts with Stetson's (Eastern) Uncle Tom company by Manager Grant Luce. Musicians are also wanted.

Henry Duggan, who has been connected with many prominent stock companies, is at liberty, and may be addressed, care of Actors' Society.

The Man on the Box, after sixteen weeks of continued prosperity in New York, has been testing the capacity of the houses on the road. James A. Bliss, known as the somewhat stout comedian, is repeating his New York success in the part of Colonel Frank Raleigh.

Henry Frey has been re-engaged for next season by Al. H. Woods to be featured in one of Mr. Woods' new plays. Mr. Frey is playing this season the Hebrew comedy part in Tracked Around the World, and his work is highly praised both by managers and press. He will re-enter into vaudeville at the end of the season.

Elizabeth Goodall opened on Jan. 9 with Marie Cahill company in Molly Moonshine as the Countess of Broadlawn.

The Joseph J. Flynn Stock company is playing successfully through New England—at Northampton last week—hundreds were turned away at every performance, it is said. At the Saturday matinee and night the orchestra was on the stage and all available standing room sold. From the stage the audience looked like a flower garden—with the Smith College girls in their pretty gowns and beautiful fresh faces. The company is headed by Franklyn Gale and Wilbur Higby, and under management of Ralph A. Ward.

The Three Tours Theatre at Brownsville, Pa., which was closed all last season, opened late this season and has been recording S. R. O. business. Elson Hommel is now managing the house.

Vivian Edsall's present address is wanted by W. L. Perkins, 307 Robert Street, St. Paul, Minn., who has important communications to make to her.

Opera chairs in good condition are wanted by J. E. Smith, Caldwell, O.

High grade repertoire or stock companies are wanted for several good weeks during the balance of the season by Manager F. X. Sallier at Van Wert, O.

A treasurer, five years in his present position, wants to change. His address is "Gilt Edged," care this office.

Saturdays, good payers at New Kensington, Pa., are open in February. Manager J. G. Becker will guarantee or give percentage.

"W. G. T." care this office, offers young man or woman with stage ability and capital a chance to get to the front.

Edward B. Haas, leading man with the People's Theatre Stock, Chicago, is prepared to listen to managers of first-class attractions at any time.

A leading man with capital is wanted as partner by "Success," care this office, who will star him in military drama which promises big.

Attractions of good repute have been making money at Plattsburg, N. Y., where M. H. Farrell, manager of the Plattsburg Theatre, has open time in March, April, and May.

The Elks' entertainments gotten up by Rufus K. Love with amateur talent have been successful all over the country. He has received numerous requests to repeat the entertainments. He is also the publisher of "The Elks Booster," a comic paper. Mr. Love may be addressed care of Sol Bloom and Company, Chicago, Ill.

The Empire Booking Exchange, of Detroit, Mich., F. A. Raymond, manager, are booking high grade attractions in one and three time stands, and also have week stand time to offer. Good people in all lines of the business are requested to communicate.

OBITUARY.

Rosa Milde, who died on Jan. 27 in Weimar, Germany, was the original Elsa in the production of Wagner's Lohengrin. She was a member of the Court Theatre at Weimar when the opera was given first. She was a native of Weimar, having been born there on June 25, 1827. She sang in the opera company there until 1876. Her husband, Hans Feodor von Milde, who survives her, was the first to sing Telramund in the same opera. He was a pupil of Manuel Garcia and was made a life member of the Weimar company soon after his first appearance there under Liszt.

Annette C. Burke (mother of John T. Burke) is dead of heart disease in the seventy-fifth year of her age. She was buried at Woodlawn Cemetery, Brooklyn.

Born.

FLAHERTY—A daughter to Mr. and Mrs. Hugh Flaherty (Ada Jones) on Jan. 14.

Married.

DADE—MARCH.—Charles Dade and Anna Frances March, at New York city, on Sept. 21, 1905, by Rev. Nathan A. Seagle.

GROSS—BELL.—William E. Gross and Mabel Bell, at Webster, Mass., on Jan. 4.

KIRBY—VINCENT.—Maurice Brown Kirby and Madge Vincent, at New York city, on Jan. 18.

MACKINTOSH—SCOTT.—James Arthur Mackintosh and Elsie Estelle Scott, at Boston, Mass.

Died.

ESTELL.—Margaret Estell, mother of Lillian Ames Keanan, at Chicago, on Jan. 16, of heart failure.

MERIVALE—Herman Charles Merivale, at London, Eng., on Jan. 15. Aged 67 years.

NEWMAN—At Bayonne, N. J., on Jan. 19, of apoplexy, Mrs. Luna Newman.

SOTTINI—Margaret H. Sottini, at New York City on Jan. 15, of spinal meningitis. Aged 28 years.

STEVENS.—Robert Neil Stevens, at Bournemouth, Eng.

TODD—Kittie Leslie Todd (Kittie Leslie), at Los Angeles, Cal., on Jan. 7, of tuberculosis.

DATES AHEAD.

(Received too late for classification.)

A PAIR OF COUNTRY KIDS (C. J. Smith, mgr.): Morris, Ill., Feb. 5, Dwight 6, Mendota 7, Dixon 8, Morrison 9, Davenport, Ia., 10.

A RUSSIAN SLAVE (Ike Bull, mgr.): Rome, N. Y., Feb. 6, Canestota 7, Clyde 8, Newark 9, Leroy 10.

AN ARISTOCRATIC TRAMP (B. S. E. Lester, mgr.): Clarion, Ia., Feb. 1, Hampton 2, Mason City 3, Britt 5, Forrest City 6, Garner 7, Spencer 8, Sheldon 9, Hawarden 10, Sioux Falls, S. D., 11.

CRAWFORD'S COMEDIANS: Monett, Mo., Jan. 29-31, Webb City Feb. 1-3, Neosha 5-7, Vinita, I. T., 8-10.

DE VORS, FLORA (J. B. Rotnour, mgr.): Jefferson, Ia., Jan. 29-31, Rockwell City Feb. 1-3, Fort Dodge 5-10.

DOWNING, ROBERT: Buchannon, W. Va., Jan. 30, Sutton 31, Wheeling Feb. 1, Parkersburg 2, Sistersville 3.

LESLIE, ROSABELLE (Sim Allen, mgr.): East Liverpool, O., Jan. 29-Feb. 3, Sharon, Pa., 5-10.

MANHATTAN STOCK (Ballinger and Branson, mgrs.): Corning, N. Y., Jan. 29-Feb. 3, Watertown 12-17.

MAY CAROLINE (Charles E. Blaney, mgr.): New York city Feb. 5-10, McKeesport, Pa., 12-14.

PERKINS, ELI (Harrison Downs, mgr.): Waynesville, Mo., Feb. 2, Wakita, Okla., 5, Oklahoma City 6, Omaha, Neb., 9, Brookings, S. D. 12.

PURNELL KATHERINE (W. D. Fitzgerald, mgr.): Washington, Pa., Jan. 29-3.

RIP VAN WINKLE (Horne's): Mount Gilead, O., Feb. 1, Cardington 2, Delaware 3, Springfield 5-7.

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S. R. O. BUSINESS AT BROWNSVILLE, PA.

House was closed all last season; opened up late this season. So have some good open time in February, March and April. Managers who have contracts with former manager please advise me. ELSON HOMMEL, Manager Three Tours Theatre, Brownsville, Pa.

CHILE CON CARNE will be served at JOEL'S Restaurant and Cafe, 256 West 41st St., commencing Sat. Jan. 20, for 10c plate. Direct importation on the way. 500 show folks always at Joel's after the show. Ladies entrance up the stoop.

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M. H. FARRELL, Mgr.

THE PRINCESS BEGGAR: Auburn, N. Y., Jan. 30, Binghamton 31, Waverly Feb. 1, Sunbury, Pa., 2, Williamsport 3, New Haven, Conn., 5, 6, Willimantic 7, Providence, R. I., 8-10.

THE PARTING OF THE WAYS: Stratford, Can., Jan. 30, Berlin 31, Barrie Feb. 1, Lindsay 2, Peterborough 3, Belleville 5, Kingston 6, Brockville 7, Ottawa 8-10.

THE TROUBLES OF EIGHT TWINS (Crinnian Bros., mgrs.): Pocomoke City, Md., Feb. 5, Crisfield 6, Laurel, Del. 8, Easton, Md. 9, Wilfred, Del., 12.

THE TWO SISTERS (C. H. Smith, mgr.): Paterson, N. J., Jan. 31, Bridgeport, Conn., Feb. 1, Walden, N. Y., 2, Rondout 3, Rhinebeck 5, Port Chester 6, Torrington, Conn. 7, Thomaston 8, Waterbury 9, 10.

UNCLE JOSH SPRUCEBY (Western: E. A. Dedge, mgr.): Lincoln, Neb., Feb. 9, 10, Omaha 11, 12, Creston, Ia., 14, Des Moines 15-17.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (John R. Andrew, mgr.): Fayetteville, N. C., Jan. 30, Wilson 31, Goldsboro Feb. 1, Mt. Olive 2, Kinston 3, Tarboro 5, Scotland Neck 6, Weldon 7, Louisburg 8, Oxford 9, South Boston 10.

A BUNCH OF KEYS (Gus Bothner, mgr.): Clinton, Ia., Jan. 30, Sterling, Ill., 31, Freeport Feb. 1, Rockford 2, Elgin 3.

A CROWN OF THORNS (Phil Hunt, mgr.): Albany, N. Y., Jan. 29-31, Troy Feb. 1, 2, Peekskill 3, Hoboken, N. J., 4-7, Elizabeth 8-10.

A DESPERATE CHANCE: New York city Jan. 29-Feb. 3.

A FOXY TRAMP (John Harley, mgr.): Phillipi, W. Va., Jan. 30, Piedmont Feb. 5, Midland, Md., 6, Cumberland 30, Lonaconing 8, Myersdale, Pa., 9, Somerset 10.

A HOMESPUN HEART (Frank G. King, mgr.): Kalona, Ia., Jan. 30, Long Tree 31, Wellman Feb. 1, Montezuma 2, Deep River 3, What Cheer 5, Pella 6, Prairie City 7, Munroe 8, Knoxville 9, Russey 10.

A HOT OLD TIME (Charles L. Gill, mgr.): Piqua, O., Jan. 30, Wapakoneta 31, St. Marys Feb. 1, Kenton 2, Lima 3.

A HUMAN SLAVE: Pawnee, Okla., Jan. 30, Perry 31.

A LITTLE OUTCAST (E. J. Carpenter's): Neodesha, Kan., Jan. 30, Iola 31, Fort Scott Feb. 1, Parsons 2, Joplin, Mo., 3, Springfield 4, Carthage 5, Webb City 6, Le Mar 7, Nevada 8, Clinton 9, Jefferson City 10.

A MIDNIGHT BELL: Chicago, Ill., Jan. 28-Feb. 3.

A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Le Roy, N. Y., Feb. 1, Batavia 2, Akron 3, Niagara Falls 5, Dunkirk 6, Wellsville 7, Andover 8, Hornellsville 9, Olean 10.

A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Farmer City, Ill., Jan. 30, Pekin 31, Tolnca Feb. 1, La Salle 2, Streator 3, Chicago Heights 4, Morris 5, Dwight 6, Mendota 7, Dixon 8, Belvidere 9, Beloit, Wis., 10.

A POOR RELATION: Mexico, Mo., Jan. 30, Ft. Scott, Kan., 31.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.

A RACE FOR LIFE: Baltimore, Md., Jan. 29-Feb. 3, Jersey City, N. J., 5-10.

A ROMANCE OF COON HOLLOW (Geo. P. Haines, mgr.): Black River Falls, Wis., Feb. 1, Readsboro 2, Berri Duchine 3, Lancaster 5, Lanark, Ill., 10.

A ROYAL SLAVE (West; Gordon and Bennett, props.: E. T. Stetson, mgr.): Arkansas City, Kan., Feb. 1, Blackwell, Okla., 2, Ponca City 3, Perry 5, Enid 6, Kingfisher 7, Lawton 8, Oklahoma City 9, Geary 10.

A ROYAL SLAVE (North; Gordon and Bennett, props.: Fred Miller, mgr.): Medicine Lodge, Kan., Jan. 30, Caldwell 31.

A ROYAL SLAVE (East; Gordon and Bennett, props.: C. W. Roberts, mgr.): Elizabeth, N. J., Jan. 29-31, Burlington Feb. 1, New Brunswick 2, Norristown, Pa., 3, South Bethlehem 5, Allentown 6, Hattington 7, Lehighton 8, Manch Chunk 9, Hazleton 10.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Steubenville, O., Jan. 31, Woodsfield Feb. 1, Pleasant City 2, Cambridge 3, Murray 5, Lancaster 6, Lenox 9, Springfield 10.

A ROMANCE OF COON HOLLOW (George P. Haines, mgr.): Menominee, Wis., Jan. 30, Durand 31.

A RUNAWAY BOY: St. Paul, Minn., Jan. 28-Feb. 3.

A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York city Dec. 18—indefinite.

A SON OF REST: Terre Haute, Ind., Jan. 31, Indianapolis Feb. 1-3.

A WIFE'S SECRET (Spencer and Aborn, mgrs.): New York city Jan. 22-Feb. 3.

AN ARISTOCRATIC TRAMP (A; Harry A. Murray, mgr.): Canton, O., Jan. 31, Barberton Feb. 1, Uricheville 2, Dennison 5, Mineral City 6, Youngstown 7, 8.

AN ORPHAN'S PRAYER (Martin Sheeley, mgr.): Boldenville, I. T., Jan. 30, Lehi 31.

ACROSS THE PACIFIC (C. R. Blaney Amusement Co., mgrs.): Washington, D. C., Jan. 29-Feb. 3.

ADAMS, MAUDE: New York city Nov. 2—indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): Philadelphia, Pa., Jan. 28-Feb. 3, Washington, D. C., 5-7.

ALLEN, VIOLA: Boston, Mass., Jan. 22-Feb. 3, Providence, R. I., 5-7, Worcester, Mass., 8, Northampton 9, Albany, N. Y., 10.

ANGLIN, MARGARET: Washington, D. C., Jan. 29-Feb. 3, Newark, N. Y., 5-10.

ARIZONA (David J. Ramage, mgr.): Rockford, Ill., Jan. 30, Belvedere 31, Freeport Feb. 1, Kenosha, Wis., 2, Milwaukee 4-10.

AS TOLD IN THE HILLS (W. R. Mann, mgr.): Greenville, O., Jan. 30, Union City, Ind., 31, Bellefontaine, O., Feb. 1, Urbana 2, Springfield 3, Xenia 5, Washington C. H. 6, Greenfield 7, Wellston 8, Murray City 9, Zanesville 10, Bellaire 12, New Philadelphia 13.

AT CRIPPLE CREEK (R. J. Carpenter's): Eugene, Ore., Jan. 30, Roseburg 31, Medford Feb. 1, Chico, Cal., 2, Woodland 3, Napa 5, Vallejo 7, Healdsburg 8, Santa Rosa 9.

AT PINEY RIDGE (M. O. Higgins, mgr.): Hoboken, N. J., Jan. 28-31, Springfield, Mass., Feb. 1-3, New Haven, Conn., 5-7, Hartford 8-10.

BARRYMORE, ETHEL: New York city Dec. 25—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEDFORD'S HOPE (Jno. Whitsley, mgr.): New York city Jan. 15—indefinite.

BEFORE AND AFTER: New York city Dec. 12—indefinite.

BELL, DIGBY: Boston, Mass., Jan. 29-Feb. 3.

BELLEW, KYRLE (Liebler and Co., mgrs.): Little Rock, Ark., Jan. 30, Memphis, Tenn., 31, Feb. 1, Nashville 2, 3, Chattanooga 5, Knoxville 6, Lexington, Ky., 7, Louisville 8-10.

BEN HUR: St. Joe, Mo., Jan. 29-31.

BERNHARDT, SARAH: Providence, R. I., Jan. 30, Worcester, Mass., 31, New Haven, Conn., Feb. 1, 2, Newark, N. J., 3.

BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Springfield, Mass., Jan. 28-30, Albany, N. Y., Feb. 1-3, New York city 5-11.

BLAIR, EUGENIE (Geo. A. Blumenthal, mgr.): Columbus, O., Jan. 29-31.

BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): Birmingham, Ala., Jan. 29-Feb. 3, Richmond, Va., 5-10.

BROWN'S IN TOWN (Felix Bell and Jules R. Schlesinger, mgrs.): Jacksonville, Fla., Jan. 30, Valdosta, Ga., 31, Thomasville Feb. 1, Albany 2, Americus 3, Montgomery, Ala., 6, Selma 7, Demopolis 8, Meridian, Miss., 9.

CARTER, MRS. LESLIE: New York city Jan. 15—indefinite.

CASHEL BYRON'S PROFESSION (Henry B. Harris, mgr.): New York city Jan. 8-Feb. 3.

CHECKERS (Cornelius Gardiner, mgr.): New Orleans, La., Jan. 28-Feb. 3.

CHILD SLAVES OF NEW YORK: Brooklyn, N. Y., Jan. 28-Feb. 3.

CLARKE, CRESTON (Jules Murry, mgr.): Knoxville, Tenn., Jan. 30, Chattanooga 31.

CLARKE, HARRY CORSON: Winnipeg, Man., Jan. 29-Feb. 10.

COLLIER, WILLIAM: Brooklyn, N. Y., Jan. 29-Feb. 3.

CONFESSIONS OF A WIFE (A. H. Wood, mgr.): New Haven, Conn., Jan. 29-31, Waterbury Feb. 1, Bridgeport 2, 3, New York city 5-10.

CONROY AND MACK (Geo. C. Edwards, mgr.): Eldrid, Pa., Jan. 30, Port Allegheny 31, Emporium Feb. 1, Coudersport 2, Galeton 3, Austin 5.

CORCORAN, JANE (Ainton and Baxter, mgrs.): Austin, Tex., Jan. 30, Taylor 31, Waco Feb. 1, Dallas 2, 3, Ft. Worth 5, 6, Gainesville 7, Ardmore, I. T., 8, Shawnee, Okla., 9, Oklahoma City 10, 11.

CRANE, WILLIAM H.: Montgomery, Ala., Jan. 30, Atlanta, Ga., 31, Chattanooga, Tenn., Feb. 2.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Newark, N. J., Jan. 29-Feb. 3.

CUSTER'S LAST FIGHT (Frank E. Rhoades, mgr.): Buffalo, N. Y., Jan. 29-Feb. 3.

DALY, ARNOLD: Providence, R. I., Jan. 29-31.

DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): New York city Jan. 28-30, Philadelphia, Pa., Feb. 1-3, Toledo, O., 4-7, Cincinnati 12-17.

DAVID HARUM: Toledo, O., Jan. 28-31.

DAVID HARUM (Julius Cahn, mgr.): Marshall, Tex., Jan. 30, Shreveport, La., 31.

DESERTED AT THE ALTAR (Richard S. Fisher, mgr.): Brownsville, Pa., Jan. 31, Vandergrift Feb. 1, Butler 2, Beaver Falls 3, Monongahela 4, Monessen 5, Uniontown 6, Connellsville 7, Mt. Pleasant 8, Greensburg 9, Altoona 12.

DORA THORNE (A; Rowland and Clifford's): Adrian, Mich., Jan. 30, Bowling Green, O., 31, North Baltimore Feb. 1, Fostoria 2, Norwalk 3, Elyria 5, Galion 6, Bucyrus 9, Nevada 10.

DORA THORNE (D; Rowland and Clifford's): Independence, Kan., Jan. 30, Fredonia 31.

DORA THORNE (E; Rowland and Clifford's): Fort Collins, Col., Jan. 30, Loveland 31, Longmont Feb. 1, Boulder 2, La Fayette 3, Denver 4-10, Pueblo 11, Salida 12, Rocky Ford 13, Lamar 14, Holly 15, Las Animas 16, Raton, N. M., 17, Trinidad, Col., 18, La Junta 19.

DORA THORNE (B; Rowland and Clifford's): Franklin, Pa., Jan. 30, Oil City 31, Tarentum Feb. 2, Greensburg 3, Braddock 5, Jeannette 6, Somerset 7, Meyersdale 8, Frostburg, Md., 9, Grafton, W. Va., 10.

DORE, JANE (Joseph King, mgr.): Moline, Ill., Jan. 30, Muscatine, Ia., 31, Ottawa, Ill., Feb. 1, Joliet 2, Aurora 3, Elgin 5, Rockford 6, Davenport, Ia., 7, Burlington 8, Canton, Ill., 9, Bloomington 10, Peoria 14.

D'ORSAY, LAWRANCE: Albany, N. Y., Jan. 30.

DOWN BY THE SEA (Phil Hunt, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 3.

DREW, JOHN: Newburgh, N. Y., Jan. 30, Poughkeepsie 31, Norfolk, Va., Feb. 3.

DUDLEY, FRANK: Grenada, Miss., Jan. 29-Feb. 3, Minona 5-7, Senatobia 8-10.

DU VRIES, HENRI (W. N. Lawrence, mgr.): New York city Jan. 8-Feb. 3.

EAST LYNNE: Lulling, Tex., Jan. 30, Yoakum 31.

EBEN HOLDEN (W. R. Seammon, mgr.): Atlantic City, N. J., Jan. 30, 31, Paterson Feb. 2, 3, Elizabeth 5, Phoenixville, Pa., 7, Reading 8, Middletown 9, Columbia 10.

EDESON, ROBERT: Philadelphia, Pa., Jan. 29-Feb. 10.

EIGHT BELLS: Chicago, Ill., Jan. 21-Feb. 3.

ELLIOTT, MAXINE (C. B. Dillingham, mgr.): New York city Jan. 29-Feb. 3.

EMERSON, MARY (Sam'l Lewis, mgr.): Morganfield, Ky., Jan. 30, Paducah 31, Cairo, Ill., Feb. 1, Vincennes, Ind., 3, West Baden 4.

EMERY, EDWIN T. (C. E. Cook, mgr.): Milwaukee, Wis., Jan. 30-Feb. 3, Madison 5, Racine 6, Elgin, Ill., 7, Decatur 8, Alton 9, New Orleans, La., 12-17.

FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Des Moines, Ia., Jan. 28-31, Omaha, Neb., Feb. 1-3, Kansas City, Mo., 4-10.

FAUST (Porter J. White's): Bedford, Ind., Jan. 30, Bloomington 31, Seymour Feb. 1, Rushville 2, Richmond 3, Hamilton, O., 4, New Castle, Ind., 5, Winchester 6, Alexandria 7, Tipton 8, Logansport 9, Anderson 10.

FAVERSHAM, WILLIAM (Liebler and Co., mgrs.): New York city Oct. 23—indefinite.

FIGHTING FATE (Wm. Ryno, mgr.): Milwaukee, Wis., Jan. 28-Feb. 3.

FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Canton, O., Jan. 30, Zanesville 31, Findlay Feb. 1, Kalamazoo, Mich., 2, Grand Rapids 3, Evansville, Ind., 5, Terre Haute 6, Logansport 7, Jackson, Mich., 8, Lansing 9, Saginaw 10.

FOR HIS BROTHER'S CRIME: Pittsburgh, Pa., Jan. 28-Feb. 3.

FRANKENFIELD, LAURA (Leon A. Gilson, mgr.): Chandron, Neb., Jan. 29, 30, Crawford 31.

GALLATIN, ALBERTA (Kane, Shipman and Calvin, mgrs.): Grass Valley, Cal., Jan. 30, Virginia City, Nev., Feb. 1, Reno 2, Carson City 3, Ogden, U., 5, Salt Lake 6.

GEORGE, GRACE: Cincinnati, O., Jan. 29-Feb. 3.

GILLETTE, WILLIAM: Washington, D. C., Jan. 29-Feb. 3.

GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Chicago, Ill., Jan. 28-Feb. 10, Detroit, Mich., 11-17.

GILMORE, PAUL (Jules Murry, mgr.): Dallas, Tex., Jan. 29, 30, Gainesville 31, Oklahoma City, Okla., Feb. 1, Guthrie 2, Wichita, Kan., 3, Topeka 5, Leavenworth 6, St. Joseph, Mo., 7, Lincoln, Neb., 8, Omaha 9, 10.

GIRL OF THE STREETS (Decker and Veronee, props.; Geo. F. Driscoll, mgr.): Towanda, Pa., Jan. 30, Elmira, N. Y., 31, Binghamton Feb. 1, Oneonta 2, Newburgh 3, Waldon 4, Albany 6, 7, Cohoes 8, Utica 9, Manchester, N. H., 12-14.

GLASER, VAUGHAN: Cleveland, O., Jan. 29-Feb. 3.

GREET, BEN: Montreal, Can., Jan. 29-Feb. 3, Toronto 5-10.

GRIFFITH, JOHN: Columbus, Miss., Jan. 30, Greenwood 31, Jackson Feb. 1, Natchez 2, Vicksburg 3, Monroe, La., 5, Ruston 6, Shreveport 7, Marshall, Tex., 8, Texarkana 9, Paris 10.

HACKETT, JAMES K., AND MARY MANNERING: New York city Sept. 25—indefinite.

HALL, HOWARD (Henry Pierson, mgr.): Philadelphia, Pa., Jan. 28-Feb. 3, Newark, N. J., 5-10.

HALL, JESSIE MAE: Akron, O., Feb. 3, Canton 5.

HAMILTON, FLORENCE (Garland Gaden, mgr.): Lawrence, Mass., Jan. 30, 31, Gloucester Feb. 1, Marlboro 2, South Framingham 3.

HANFORD, CHARLES B. (N. Lawrence Walker, mgr.): Boise, Ida., Jan. 30, 31, Weiser Feb. 1, Baker City, Ore., 2, La Grande 3, Pullman, Wash., 5, Lewiston, Ida., 6, Colfax, Wash., 7, Spokane 8, 9, Wallace, Ida., 10.

HAPPY HOOLIGAN'S TRIP AROUND THE WORLD: Boston, Mass., Jan. 29-Feb. 3, Meriden, Conn., 5, Waterbury 6, Middletown 7.

HEARTS ADRIFT (Garland Gaden, mgr.): New York city Jan. 29-Feb. 3, Newark, N. J., 5-10.

HEARTS OF GOLD (Phil Hunt, mgr.): Chicago, Ill., Jan. 21-Feb. 3.

HENDRICKS, BEN (Wm. Gray, mgr.): Las Vegas, N. M., Jan. 30, Albuquerque 31, Winston, Ariz., Feb. 1, San Bernardino, Cal., 3.

HER ONLY SIN: Newport, Ark., Jan. 30, Jonesboro 31, Poplar Bluff Feb. 1, Cairo, Ill., 2, Harrisburg 3.

HIGGINS, DAVID: New York city Jan. 29-Feb. 3.

HIS FATHER'S SIN (Jos. Carlton, mgr.): Magnoketa, Ia., Jan. 30, Lapert City Feb. 2, Vinton 3, Dysart 5, Fraser 6, Reinbeck 7, Gladbrook 8, Tama 9, State Center 10.

HITCHCOCK, RAYMOND (The Galloper; Henry W. Savage, mgr.): New York city Jan. 22—indefinite.

HOLLAND, MILDRED: Gainesville, Tex., Jan. 30, Sherman 31, Denison Feb. 1, Greenville 2, Ft. Worth 3.

HOGANS IN SOCIETY: Eldred, Pa., Jan. 30, Port Allegany 31, Emporium Feb. 1, Coudersport 2, Galeton 3.

HOOLIGAN IN NEW YORK (Fraser and Brown, props.): Portland, Ore., Jan. 28-Feb. 3, Seattle, Wash., 5-10.

HOW BAXTER BUTTED IN: Brooklyn, N. Y., Feb. 5-10.

HOW HEARTS ARE BROKEN (J. R. Clifford, mgr.): Wilmington, Del., Jan. 29-31, Camden, N. J., Feb. 1-3, Brooklyn, N. Y., 5-10.

HUMAN HEARTS (Eastern; Jesse M. Blanchard, mgr.): Fall River, Mass., Feb. 2, 3.

HUMAN HEARTS (Southern; Jay Simms, mgr.): North Baltimore, O., Jan. 30, Columbus Grove 31, Findlay Feb. 1, Piqua 2, Greenville 5, Dayton 6, Springfield 7, St. Marys 8, Lima 10, Bowling Green 12.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Great Falls, Mont., Jan. 30, Helena 31, Missoula Feb. 1, Wallace, Ida., 2, Mandan 3, Spokane, Wash., 4, Lewiston, Ida., 5, Moscow 6, Pullman, Wash., 7, Colfax 8, Dayton 9.

HUNTINGS, THE FOUR (Harry Dull, mgr.): Fort Wayne, Ind., Jan. 31, Hicksville, O., Feb. 1, Goshen, Ind., 2, South Bend 3, Hammond 7, Waukegan, Ill., 8, Woodstock 9, Elgin 10, Aurora 11, Joliet 12.

IN A WOMAN'S POWER: Holyoke, Mass., Jan. 29-31.

IN NEW YORK TOWN: Milwaukee, Wis., Jan. 28-Feb. 3.

IN OLD KENTUCKY: Cincinnati, O., Jan. 29-Feb. 3.

IRWIN, MAY: Chicago, Ill., Jan. 29-Feb. 10.

JAMES, LOUIS: Tacoma, Wash., Jan. 30, Ellensburg 31, Walla Walla Feb. 1, Spokane 2, 3.

JEFFREYS, ELLIS: New York city Jan. 22—indefinite.

JERRY FROM KERRY: Santa Rosa, Cal., Jan. 30, Ukiah 31, Healdsburg Feb. 1, San Rafael 2, Petaluma 3, 4.

JULIE BON BON: New York city—indefinite.

JUST OUT OF COLLEGE: Chicago, Ill., Jan. 8-Feb. 3, South Bend, Ind., 5, Grand Rapids, Mich., 6, Kalamazoo 7, Ft. Wayne 8, Lafayette 9.

KALICH, BERTHA (Harrison Grey Fiske, mgr.): Lansing, Mich., Jan. 30, Battle Creek 31, Kalamazoo Feb. 1, Logansport, Ind., 2, Adrian, Mich., 3, Cleveland, O., 5-10.

KELCEY AND SHANNON: Philadelphia, Pa., Jan. 8-Feb. 3.

KENDALL, EZRA: Richmond, Va., Jan. 29, 30, Staunton 31, Charlottesville Feb. 1, Norfolk 2, Wilmington, N. C., 3.

KERRY GOW (Kenney and Westfall, mgrs.): Milwaukee, Wis., Jan. 28-Feb. 3, St. Paul 4-10.

KING OF THE OPIUM RING: New York city Jan. 21-Feb. 3.

KING OF TRAMPS (W. H. Dalrymple, mgr.): Mineral City, Ill., Jan. 30, Leetonia 31, Williamsport, Pa., Feb. 3.

KNOTT, ROSELLE (Kane, Shipman and Calvin, mgrs.): Cairo, Ill., Jan. 30, Owensboro, Ky., 31, Louisville Feb. 1-3.

LACKAYE, WILTON (Wm. A. Brady, mgr.): Fond du Lac, Wis., Feb. 1.

LORAINE, ROBERT: New York city Sept. 25—indefinite.

LORIMER, WRIGHT (Wm. A. Brady, mgr.): Indianapolis, Ind., Jan. 29-Feb. 3, Wheeling, W. Va., 6-10.

LURED FROM HOME (A. H. Woods, mgr.): Louisville, Ky., Jan. 29-Feb. 3, St. Louis, Mo., 11-17.

LYMAN TWINS (Lyman Bros., mgrs.): Hagerstown, Md., Jan. 30; Harrisburg, Va., 31, Staunton Feb. 1, Lynchburg 2, Roanoke 3, Bedford City 5, Farmville 6, Suffolk 7, Henderson, N. C., 8, Burlington 9, Durham 10.

McFADDEN'S FLATS (Thos. H. Henry, mgr.): Dayton, O., Jan. 29-31, Columbus Feb. 1-3, Cleveland 5-10.

MACK, ANDREW: St. Louis, Mo., Jan. 28-Feb. 3.

MANSFIELD, RICHARD: Wilkes-Barre, Pa., Jan. 30, Scranton 31.

MANTELL, ROBERT (W. A. Brady, mgr.): Baltimore, Md., Jan. 29-Feb. 3.

MAUD MULLER (L. D. Blondell, mgr.): Mannington, W. Va., Jan. 31, Cameron Feb. 1, Wellsburg 2, Steubenville, O., 5, Pomeroy 7, Huntington, W. Va., 8.

MELVILLE, ROSE (J. H. Stirling, mgr.): Louisville, Ky., Jan. 29-Feb. 3, Cincinnati, O., 4-10.

MILLER, HENRY: New York city Jan. 15—indefinite.

MODJESKA (Jules Murry, mgr.): San Diego, Cal., Jan. 30, Redlands Feb. 1, Los Angeles 5-7.

MORE TO BE PITIED THAN SCORNED: Pittsburgh, Pa., Jan. 21-Feb. 3.

MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Jersey City, N. J., Jan. 29-Feb. 3, Philadelphia, Pa., 5-10.

MORTONS, THE FOUR (Percy G. Williams, mgr.): Chicago, Ill., Jan. 28-Feb. 10.

MR. BLARNEY FROM IRELAND: Brooklyn, N. Y., Jan. 29-Feb. 3, Boston, Mass., 5-10.

MRS. LEFFINGWELL'S BOOTS: Meriden, Conn., Jan. 30, Waterbury 31.

MRS. WIGGS OF THE CABBAGE PATCH: Little Rock, Ark., Jan. 31, Hot Springs Feb. 1.

MURPHY, JOSEPH: Green Bay, Wis., Feb. 1.

MURPHY, TIM (T. E. Saunders, mgr.): Des Moines, Ia., Jan. 30, Lincoln, Neb., 31, Kansas City, Mo., Feb. 1-3, Memphis, Tenn., 5, Clarksdale, Miss., 6, Greenville 7, Vicksburg 8, Natchez 9, Baton Rouge, La., 10.

MURRAY AND MACK (Ollie Mack and Joe W. Spears, mgrs.): Los Angeles, Cal., Jan. 28-Feb. 3.

MY TOM BOY GIRL (H. H. Winchell, mgr.): Memphis, Tenn., Jan. 29-Feb. 3.

MY WIFE'S FAMILY (Western; W. McGown, mgr.): Denver, Col., Jan. 28-Feb. 3.

MY WIFE'S FAMILY (Eastern; F. W. Cooke, mgr.): Braddock, Pa., Jan. 30, Beaver Falls 31, New Castle Feb. 1, Elwood City 2, Greenville 3, Mercer 5, Butler 6, Freeport 7, Leechburg 8, Vandergrift 9, Latrobe 10.

NETHERSOLE, OLGA (C. B. Dillingham, mgr.): Philadelphia, Pa., Jan. 22-Feb. 3.

NOBODY'S CLAIM (Chas. A. Holden, mgr.): Burlington, Ia., Jan. 30, Alton, Ill., Feb. 11.

OLCOTT, CHAUNCEY: Newport News, Va., Jan. 30, Richmond 31, Lynchburg Feb. 1, Columbia, S. C., 2, Charleston 3.

OLD ARKANSAW (V. E. Lamber, mgr.): Alma, Kan., Jan. 30, Alta Vista 31.

ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.: Fred Walton, mgr.): Williamsport, Pa., Jan. 30, Philipsburg 31, Clearfield Feb. 1, Houtzdale 2, Altoona 3, Johnstown 5, Latrobe 6, Greensburg 7, Butler 8, New Kensington 9, East Liverpool, O., 10.

ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Reed, mgr.): Kansas City, Mo., Jan. 28-Feb. 3, St. Louis 4-10.

O'NEIL, NANCE: Los Angeles, Cal., Jan. 29-Feb. 3, Oakland 5-11.

O'NEILL, JAMES (Edgar Forrest, mgr.): Easton, Pa., Jan. 30, Shamokin 31, Lancaster Feb. 1, Monk 2, Harrisburg 3, Newport News, Va., 5, Norfolk 6, Richmond 7, Lynchburg 8.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Wooster, O., Jan. 30, Mansfield 31, Shelby Feb. 1, Lancaster 2, Nelsonville 3, Chillicothe 5, Kenton 6, Shelby 7, Circleville 8, Portsmouth 9, Hillsboro 10.

OVER NIAGARA FALLS (A; John P. Barrett, mgr.): Poultney, N. Y., Jan. 30, Granville 31, Saratoga Springs Feb. 1, Johnstown 2, Amsterdam 3.

OVER NIAGARA FALLS (B; L. H. Newcomb, mgr.): Richmond, Mo., Jan. 30, Carrollton 31, Salisbury Feb. 1, Brunswick 2, Chillicothe 3, Rock Port 5, Tarkio 6, Marysville 7, Stanbury 8, Trenton 9, Milan 10.

PAIGE, MABEL (Henry F. Willard, mgr.): Aurora, Mo., Jan. 30, Joplin 31, Nevada Feb. 2, Sedalia 3, Lawrence, Kan., 5, Leavenworth 6, Topeka 7, St. Joseph, Mo., 8-10.

PATTON, W. B. (J. M. Stout, mgr.): McComb, Miss., Jan. 30, Brookhaven 31, Jackson Feb. 3.

QUEEN OF THE CONVICTS: Cincinnati, O., Jan. 28-Feb. 3, St. Louis, Mo., 4-10.

QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): Cleveland, O., Jan. 29-Feb. 3, Dayton 4-7, Columbus 8-10.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 3, Providence, R. I., 4-10.

RIP VAN WINKLE: Brinkley, Ark., Jan. 30, Stuttgart 31.

ROBERTS, FLORENCE (E. V. Giroux, mgr.): Denver, Col., Jan. 28-Feb. 3, Cripple Creek 4, Victor 5, Pueblo 6, Trinidad 7, Las Vegas, N. M., 8, Albuquerque 10.

ROBIN HOOD: Vicksburg, Miss., Jan. 30, Port Gibson 31, Natchez Feb. 1, Baton Rouge, La., 2, Alexandria 3, Lake Charles 4, Orange, Tex., 5, Beaumont 6, Galveston 7, Houston 8, 9, San Antonio 10.

ROBSON, ELEANOR (Liebler and Co., mgrs.): Cleveland, O., Jan. 29-Feb. 3.

RUDOLPH AND ADOLPH (Alfred Pollock Hamberg, mgr.): Hibbing, Minn., Jan. 30, Ashland, Wis., 31, Merrill Feb. 1, Rhinelander 2, Calumet 3.

SHADOWS ON THE HEARTH (Arthur C. Alston, mgr.): Houston, Tex., Jan. 30, 31, Beaumont Feb. 1, 2, Lake Charles, La., 3, Alexandria 4, 5, Monroe 6, 7, Shreveport 8, 9, Texarkana, Ark., 10.

SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): St. Louis, Mo., Jan. 28-Feb. 3.

SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): Minneapolis, Minn., Jan. 28-Feb. 3.

SI PLUNKARD: Rome, Ga., Jan. 30, Cedartown 31, Carrollton Feb. 1.

SI STEBBINS (England Amusement Co., mgrs.): Antwerp, N. Y., Jan. 29, Lowville 30, Lyons Falls 31, Boonville Feb. 1, Theresa 2, Watertown 3.

SLAVES OF THE MINE (L. J. Slevin, mgr.): Centralia, Ill., Feb. 1, Nashville 2, Marissa 3, Mascoutah 4, Hannibal 5, Ka Lota 6, Centerville, Ia., 7, Albia 8, St. Joseph, Mo., 11, 12.

SOTHERN-MARLOWE: Philadelphia, Pa., Jan. 15-Feb. 3.

SULLY, DANIEL (William D. Emerson, mgr.): Rockland, Me., Jan. 30, Biddeford 31, Portsmouth, N. H., Feb. 1, Dover 2, Manchester 5, Nashua 6, Haverhill, Mass., 7, Fitchburg 8, Worcester 9, Brockton 10, Woonsocket, R. I., 12, Attleboro, Mass., 13, Marlboro 14, Holyoke 16.

SUNNY SOUTH (G. C. Rockwell, mgr.): Shenasburg, Pa., Feb. 1, Barnesboro 2, Hastings 3.

TEN NIGHTS IN A BAR ROOM (Jno. F. Stowe, mgr.): Preston, Ida., Jan. 30, Franklin 31.

TEXAS SWEETHEARTS (A. Villair, mgr.): Delphos, O., Jan. 31, Upper Sandusky Feb. 3.

THE ARRIVAL OF KITTY (The C. S. Williams Co., mgrs.): Oswego, N. Y., Jan. 30, Clayton 31, Gouverneur Feb. 1, Canton 2, Norwood 3.

THE BANKER'S CHILD (Harry Shannon, mgr.): Eureka, Kan., Jan. 30, Florence 31, Marion Feb. 1, Lyons 2, Sterling 3, Great Bend 5, Hoisington 6, Larnard 7, St. Johns 8, Kingman 9, Harper 10.

THE BISHOP: Brooklyn, N. Y., Feb. 5-10.

THE BURGLAR'S DAUGHTER (Vance and Sullivan, mgrs.): Cincinnati, O., Jan. 28-Feb. 3, St. Joseph, Mo., 4-10.

THE CHOIR SINGER (W. R. Nankeville's): Camden, N. J., Jan. 29-31.

THE CLANSMAN: New York city Jan. 8—indefinite.

THE CLAY BAKER: Crestline, O., Jan. 31, Ottawa Feb. 1, Delphos 2, Van Wert 3, Angola, Ind., 5, Decatur 6, Hartford City 7, Greensville 8, Wapakoneta 9, Urbana 12, Mechanicsburg 13.

THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): Detroit, Mich., Jan. 29-Feb. 3, Toronto, Can., 5-10, Buffalo, N. Y., 12-14.

THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Winnipeg, Man., Jan. 29, 30, Grand Forks, N. D., 31, Duluth, Minn., Feb. 2, 3, Minneapolis 4-7, St. Paul 8-10.

THE CONVICT'S DAUGHTER (W. T. Boyer, mgr.): Lake Charles, La., Jan. 30, Crowley 31, Franklin Feb. 1, Abbeville 2, Jeanerette 3, Morgan City 4, New Orleans 5-11.

THE COUNTY CHAIRMAN: Erie, Pa., Jan. 30, Akron, O., 31, Canton Feb. 1, Sharon, Pa., 2, Youngstown, O., 3, Pittsburgh, Pa., 5.

THE CURSE OF DRINK: Providence, R. I., Jan. 28-Feb. 3.

THE DARLING OF THE GODS: Chicago, Ill., Jan. 22-Feb. 3.

THE DUKE OF KILLICRANKIE (Archie L. Shepard, mgr.): Beaumont, Tex., Jan. 31.

THE ELEVENTH HOUR (Lincoln J. Carter's): Parkersburg, W. Va., Jan. 30, Gallipolis, O., 31, Point Pleasant, W. Va., Feb. 1, Charleston 2, Huntington 3.

THE ERRAND BOY (P. H. Sullivan Amusement Co., mgrs.): Kansas City, Mo., Jan. 28-Feb. 2, St. Louis 4-9.

THE ETERNAL CITY: Meridian, Miss., Jan. 31, Mobile, Ala., Feb. 1, 2, Pensacola, Fla., 3, Montgomery, Ala., 5, Albany, Ga., 6, Jacksonville, Fla., 7, Savannah, Ga., 8, Charleston, S. C., 9, Columbia, Ga., 10.

THE EYE WITNESS (Lincoln J. Carter, prop.): Trenton, N. J., Jan. 29-31.

THE FACTORY GIRL (Chas. E. Blaney, mgr.): New York city Jan. 30-Feb. 3.

THE FATAL WEDDING (Sullivan-Harris and Woods, mgrs.): Saginaw, Mich., Jan. 4, 5, Flint 6, Port Huron 7, Chatham, Can., 8, London 9.

THE FLAMING ARROW (W. F. Jackson, mgr.): Paterson, N. J., Jan. 29-31, Wilmington, Del., Feb. 1-3.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Akron, O., Jan. 30.

THE GAMBLER (Will C. Sites, mgr.): Leechburg, Pa., Jan. 30, Vandergrift 31.

THE GRAFTER: New York city Jan. 29-Feb. 3.

THE GYPSY GIRL: Jersey City, N. J., Jan. 29-Feb. 3.

THE HEART OF CHICAGO (Dick French, mgr.): Lewistown, Pa., Jan. 30, Middletown 31, Columbia Feb. 1, Lancaster 2, Chester 3.

THE HEART OF IRELAND: Dayton, O., Jan. 30.

THE HEART OF MARYLAND: St. Louis, Mo., Jan. 29-Feb. 3, Minneapolis, Minn., 5-7, Milwaukee 8.

THE HEIR TO THE HOORAH: Trenton, N. J., Jan. 30, Norfolk, Va., 31, Newport News Feb. 1, Richmond 2, Lynchburg 3.

THE HOLY CITY (East; Gordon and Bennett, props.; Edward Taylor, mgr.):

BENNETT-MOULTON (C. H. Ossbock, mgr.): Haverhill, Mass., Jan. 29-Feb. 3.
BENNETT-MOULTON (Will A. Partello, mgr.): Asbury Park, N. J., Jan. 29-Feb. 3.
BENNETT'S SHOW: Lumsden, Can., Jan. 29-31, Saskatoon Feb. 1-3.
BENTON'S COMEDIANS: Marlow, I. T., Jan. 29-31, Lawton, Okla., Feb. 1-3.
BRECKENRIDGE STOCK (Edwin Barry, mgr.): Granbury, Tex., Jan. 29-31.
BRIGGS, FLOYD R.: Siloam Springs, Ark., Jan. 29-Feb. 3.
BROADBRIDGE STOCK (Strouse and Logan, mgrs.): Granbury, Tex., Jan. 29-31, Weatherford Feb. 1-3.
BROWN, KIRK (J. T. Macauley, mgr.): York, Pa., Jan. 29-Feb. 3.
BUNTING, EMMA: Pottsville, Pa., Jan. 29-Feb. 3, Lebanon 5-10.
BURKE-McCANN: Cumberland, Md., Jan. 29-Feb. 3.
CHAMPION JACK (Imperial Amusement Co., mgr.): Blairsville, Pa., Jan. 29-31, Tyrone Feb. 1-3.
CHASE-LISTER (Northern; Glenn F. Chase, mgr.): Pierre, S. D., Jan. 29-Feb. 3, Le Mars, Ia., 8-10.
CHAUNCEY-KRIPFFER (Fred Chauncey, mgr.) Youngstown, O., Jan. 29-Feb. 3, Waynesburg, Pa., 5-10.
CHICAGO STOCK (Charles H. RossKam, mgr.): Hazleton, N. Y., Jan. 29, 30.
CLARKE STOCK: Decatur, Ill., Jan. 29-31, De Soto, Mo., Feb. 1-3.
COOK-CHURCH (H. W. Taylor, mgr.): McKeesport, Pa., Jan. 29-Feb. 3.
COPELAND BROTHERS: Eldorado, Kan., Jan. 29-Feb. 3.
CORNELL STOCK (W. E. Cornell, mgr.): Springfield, O., Jan. 29-Feb. 3.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Portsmouth, O., Jan. 29-Feb. 4, Ludington, Ky., 5-10.
CRESCENT COMEDY (B. A. Bergman, mgr.): Savannah, Ga., Jan. 29-Feb. 3, Charleston, S. C., 5-7, Georgetown 8-10.
DE PEW-BURDETT STOCK (Thos. E. De Pew, mgr.): Charleston, W. Va., Jan. 29-Feb. 3.
DE VONDE, CHESTER (Phil Levy, mgr.): Sandusky, O., Jan. 29-Feb. 3.
ELLIS STOCK: St. John, N. B., Jan. 22-Feb. 3.
EMERY STOCK (A. C. Orcutt, mgr.): Ashtabula, O., Jan. 30-Feb. 3, Sandusky 5-9, Lima 12-17.
EMPIRE STOCK: Shinston, W. Va., Jan. 29-Feb. 3, Monongah 5-10.
EWING, GERTRUDE: Denton, Tex., Jan. 29-Feb. 3, Ft. Worth 12-14.
FENBERG STOCK (Eastern; George Fenberg, mgr.): Schenectady, N. Y., Jan. 22-Feb. 3, Pittsfield 5-10.
FENBERG STOCK (Will Deshon, mgr.): Augusta, Me., Feb. 5-10.
FLYNN STOCK: Lynn, Mass., Jan. 29-Feb. 3, Lawrence 5-10.
FOY, EDNA: Luka, Miss., Jan. 29-Feb. 3.
FREMONT STOCK: Durham, N. C., Jan. 29-Feb. 3.
GARSIDE STOCK: New Brunswick, N. J., Jan. 29-Feb. 3.
GIFFORD-HAERING: Winslow, Ill., Jan. 28-Feb. 3.
GLICK STOCK (Harry Glick, mgr.): Bristol, Tenn., Jan. 29-Feb. 3.
GUY STOCK: Rochester, Pa., Jan. 29-Feb. 3.
HALL, DON C.: Akron, O., Jan. 29-Feb. 3, Mansfield 5-10.
HARRIS-PARKINSON (Robt. H. Harris, mgr.): Murphysboro, Ill., Jan. 29-Feb. 3.
HARVEY AND GAGE: Meriden, Conn., Jan. 29-Feb. 3, Fitchburg, Mass., 5-10.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Ottumwa, Ia., Jan. 22-Feb. 3.
HERALD SQUARE STOCK: Wellsville, N. Y., Jan. 29-Feb. 3.
HICKMAN AND BESSE: Canton, Ill., Jan. 29-31.
HILLMAN MAY (Rosener and Schnabel, mgrs.): Alexandria, Va., Jan. 29-Feb. 3, Hanover, Pa., 5-10.
HIMMELEIN'S IDEALS (Jno. A. Himmelein, mgr.): Harrisburg, Pa., Jan. 29-Feb. 3, New Brunswick, N. J., 5-10.
HIMMELEIN'S IMPERIAL STOCK: Owensboro, Ky., Jan. 29-Feb. 3.
HOYT'S COMEDY (H. G. Allen, mgr.): Frankfort, Ky., Jan. 29-Feb. 3, Somerset 5-10.
HUNT STOCK: Cassopolis, Mich., Jan. 29-Feb. 3.
HUNTLEY STOCK (J. H. Huntley, mgr.): Lewiston, Me., Jan. 29-31, Portland Feb. 1-3, Bangor 5-10.
INTERNATIONAL STOCK: Allentown, Pa., Jan. 29-Feb. 3.
JOHNSON-HARRINGTON: Janesville, Wis., Jan. 29-Feb. 3, Sheboygan 4-7, Manitowoc 8-11.
KARROLL, DOT: Pittsfield, Mass., Jan. 29-Feb. 3, North Adams 5-10.
KELLER STOCK (A. M. Keller, mgr.): Newport, Ark., Jan. 29-Feb. 3.
KELLEY, JEWELL, STOCK: Knoxville, Tenn., Jan. 22-Feb. 3.
KELLEY STOCK: Mexico, Mo., Jan. 29-Feb. 3.
KENNEDY, JAMES (O. E. Wie, mgr.): Norwich, Conn., Jan. 29-Feb. 3, New London 5-10.
KENNEDY PLAYERS (T. H. Delevan, mgr.): Danville, Ky., Jan. 29-Feb. 3, Cynthiana 5-10.
KERKHOFF-HILLMAN: Pawnee City, Neb., Jan. 29-Feb. 3.
LOCKE, THE: Holton, Kan., Feb. 19-21.
LYCEUM COMEDY (Al. S. Evans, mgr.): Lexington, Ky., Jan. 30-Feb. 3, Jellico, Tenn., 5-10.
LYCEUM STOCK (E. G. Grosjean, mgr.): Lockhart, Tex., Jan. 29-Feb. 3.
McAULIFFE STOCK (Harry Katzoo, mgr.): Glens Falls, N. Y., Jan. 29-Feb. 3, Amsterdam 5-10.
MANNERS' STOCK: Le Mar, Mo., Jan. 29-Feb. 3.
MARKS BROTHERS (Tom Marks, mgr.): Brandon, Can.—Indefinite.
MARKS BROTHERS (Joe Marks, mgr.): St. Thomas, Can., Jan. 29-Feb. 3.
METROPOLITAN STOCK: Moline, Kan., Jan. 29-31, Fredonia Feb. 1-3.
MOORE-LA VERNA STOCK: Newton, Ill., Jan. 29-Feb. 3.
MOREY STOCK: South McAlester, I. T., Jan. 31-Feb. 3.
MURRAY AND MACKEY (John J. Murray, mgr.): Cohoes, N. Y., Jan. 29-Feb. 3, Middletown 5-10.
MYRKLE-HARDER (W. H. Harder, mgr.): Salem, Mass., Jan. 29-Feb. 3, Lynn 5-10.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Gloversville, N. Y., Jan. 29-Feb. 3, Auburn 5-10.
MYRKLE-HARDER (Latimore and Leigh, mgrs.): Jefferson City, Mo., Jan. 29-Feb. 2.
NATIONAL STOCK: Webster City, Ia., Jan. 29-31.
NEVIUS-TANNER (Nevius Bros., mgrs.): Holton, Kan., Feb. 5-10.
ORPHEUM STOCK: New Castle, Ind., Jan. 29-Feb. 3.
ORMAN STOCK (Jno. Osman, mgr.): Spartansburg, S. C., Feb. 5-10.
PAYTON SISTERS (C. Stafford Payton, mgr.): Newberne, N. C., Jan. 29-Feb. 3, Wilson 5-10.
ROE STOCK (J. W. Roe, mgr.): Woonsocket, R. I., Jan. 29-Feb. 3.
RUSSELL COMEDIANS: St. Paul, Minn., Jan. 15-31, Hastings Feb. 1-14.
SITES STOCK: Minnewaukon, N. D., Jan. 28-Feb. 3.
STODDARD STOCK: St. John, N. B., Jan. 22-Feb. 3.
TUCKER, ETHEL: Prescott, Ark., Jan. 29-Feb. 3.
TURNER, CLARA: Middletown, Conn., Jan. 29-Feb. 3, Yonkers, N. Y., 5-10.
VAN DYKE AND EATON (F. Mack, mgr.): Clarksburg, W. Va., Jan. 29-Feb. 3, Fairmont 5-10.
VIA STOCK: Clarksburg, W. Va., Jan. 29-Feb. 3.
WAITE COMEDY (Jas. R. Waite, mgr.): Halifax, N. S., Jan. 22-Feb. 3.
WARNER COMEDY: Alexandria, Minn., Jan. 29-Feb. 3, Sioux Center 5-10.
WEED STOCK: Beardstown, Ill., Jan. 29-Feb. 3.
WHITE STOCK (L. J. White, mgr.): Beloit, Wis., Jan. 29-Feb. 4, Freeport, Ill., 12-19.
WINNER STOCK (Sailsbury and Smith, mgrs.): Collinsville, Conn., Jan. 29-Feb. 3.
WINNINGER BROTHERS (Frank Winninger, mgr.): Warsaw, Ia., Jan. 29-Feb. 3.
WINTER STOCK (J. J. Winter, mgr.): Crisfield, Md., Jan. 29-Feb. 3.
WOLFORD, MAMIE SHERIDAN (E. L. Paul, mgr.): Hutchinson, Kan., Feb. 5-10, Great Bend 12-14.

OPERA AND EXTRAVAGANZA.

ALLEN MUSICAL COMEDY (Y. C. Allen, mgr.): Tuskegee, Ala., Jan. 30, Opelika 31, Feb. 1, Columbus, Ga., 2, 3.
BABES AND THE BARON: Boston, Mass., Jan. 29-Feb. 3.
BABES IN TOYLAND: Chicago, Ill., Jan. 28-Feb. 10.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Chicago, Ill., Jan. 29-Feb. 3, La Salle 4, Ottawa 5, Champaign 6, Danville 7, Paris 8, Terre Haute, Ind., 9, 10.
BLAUVELT, LILLIAN: Altoona, Pa., Jan. 30, Harrisburg 31, Williamsport Feb. 1, Ithaca, N. Y., 2, Scranton, Pa., 3, Philadelphia 5-17.
CAHILL, MARIE (D. V. Arthur, mgr.): Boston, Mass., Jan. 15-Feb. 10.
COHAN, GEORGE M.: Philadelphia, Pa., Jan. 29-Mass., Jan. 15-Feb. 10, New York city 12—indefinite.
COMING THRO' THE RYE: New York city Jan. 8—Feb. 10.
DANIELS, FRANK: Washington, D. C., Jan. 29-Feb. 3.
EDWARDES, PAULA: Auburn, N. Y., Jan. 30, Binghamton 31, Waverly Feb. 1, Ithaca 2, Williamsport, Pa., 3.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Colorado Springs, Col., Jan. 30, Salt Lake, U., Feb. 1, Portland, Ore., 5-7, Seattle, Wash., 8-14.
FANTANA: Philadelphia, Pa., Jan. 29-Feb. 17.
FORD AND GEHRUE: Boston, Mass., Jan. 29-Feb. 3.
FORTY-FIVE MINUTES FROM BROADWAY: New York city—indefinite.
GAY NEW YORK (Charles E. Barton, mgr.): Scranton, Pa., Jan. 29-31, Wilkes-Barre Feb. 1-3, New York city 5-10.
GIRLS WILL BE GIRLS (W. A. Brady, mgr.): St. Louis, Mo., Jan. 28-Feb. 3.
HIS HIGHNESS THE BEY (Walter C. De Witt, mgr.): Belleville, Can., Jan. 30, Guelph 31, Galt Feb. 1, Brantford 2, London 3, Woodstock 5, Stratford 6, St. Thomas 7, Chatham 8.
HOGAN, ERNEST: New York city Jan. 29-Feb. 3.
HOPPER, DE WOLF: Pittsburgh, Pa., Jan. 29-Feb. 3, Baltimore, Md., 5-10.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Galveston, Tex., Jan. 30, San Antonio 31, Austin Feb. 1, Waco 2, Hillsboro 3, Marlen 5, Corsicana 6, Waxahachie 7, Terrell 8, Greenville 9, McKinney 12.
IT HAPPENED IN NORDLAND: Pittsburgh, Pa., Jan. 29-Feb. 3.
IRMA OPERA (Wm. Heywood, mgr.): Maitland, Mo., Jan. 30, Mound City 31, Tarkio Feb. 1, Shenandoah, Ia., 2, Glenwood 3, Waldron 5, Red Oak 6.
JONES, PAUL, OPERA (Jno. H. Garrison, mgr.): Oshkosh, Wis., Jan. 30, Fond du Lac 31, Sheboygan Feb. 1, Racine 2, Rockford, Ill., 3, Davenport, Ia., 4, Clinton 5, Dubuque 6, Cedar Rapids 7, Ottumwa 8, Burlington 9, Keokuk 10.
LITTLE JOHNNY JONES: St. Louis, Mo., Jan. 28-Feb. 3.
LITTLE JOHNNY JONES: Norfolk, Va., Jan. 30, Newport News 31, Richmond Feb. 1, Charlottesville 2, Staunton 3.
MAY, EDNA: Chicago, Ill., Jan. 22-Feb. 3.
METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): New York city—indefinite.
MEXICANA: New York city Jan. 29—indefinite.
MISS BOB WHITE: Paris, Ill., Jan. 30, Clinton 31, Jacksonville Feb. 1, Springfield 2, Burlington, Ia., 3, Streator, Ill., 5, Ottawa 6, Kewanee 7, Galesburg 8, Canton 9, Peoria 10.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Uniontown, Pa., Jan. 30, Latrobe Feb. 1, Greensburg 2, Irwin 3.
NEILSON, ALICE: Phoenix, Ariz., Feb. 6.
PARIS BY NIGHT: Auburn, Ind., Feb. 7.
PEGGY FROM PARIS: Buffalo, N. Y., Jan. 29-Feb. 3, Galt, Can., Feb. 5, London 6, Hamilton 7, Peterboro 8, Belleville 9, Kingston 10.
PIFF! PAFF! POUF! (B. C. Whitney, mgr.): Minneapolis, Minn., Jan. 29-31, St. Paul Feb. 1-3, Waterloo, Ia., 5, Des Moines 6, Lincoln, Neb., 7, St. Joe, Mo., 8, Sioux City, Ia., 9 Sioux Falls 8. D. 10.
POLLARD'S LILLIPUTIAN OPERA (Jos. Muller, mgr.): Victoria, B. C., Jan. 25-31, Seattle, Wash., Feb. 1-3, Portland, Ore., 4-10.
ROGERS BROTHERS: New York city Jan. 29—indefinite.
ROSCIAN'S OPERA: Seattle, Wash., Jan. 26-30.
RUNNING FOR OFFICE: Bridgeport, Conn., Jan. 30, 31, New Haven Feb. 1-3.
SAN TOY (Jno. C. Fisher, mgr.): Emporia, Kan., Jan. 30, Topeka 31, Lawrence Feb. 1, Ottawa 2, Chanute 3.
SCHEFF, FRITZI: New York city Dec. 25—indefinite.
SIMPLE SIMON SIMPLE: Cleveland, O., Jan. 29-Feb. 7, Tiffin 8, Kendallville, Ind., 9, South Bend 10.
THE BEAUTY DOCTOR (Thomas W. Pryor, mgr.): Kokomo, Ind., Jan. 30, Logansport 31, Peru Feb. 1, Fort Wayne 2, 3, Huntington 5, Marion 6, Indianapolis 8-10.
THE BEGGAR PRINCE: Blakely, Ga., Jan. 30, Moultrie 31, Pelham Feb. 1, Bainbridge 2, Quincy 3.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Erie, Pa., Feb. 3, Indianapolis, Ind., 5-7, Columbus, O., 8-10.
THE BLACK CROOK (Miller and Plohn, mgrs.): Grand Rapids, Mich., Feb. 1-3, Milwaukee, Wis., 4, Toledo, O., 11-14.
THE CHAPERONS: Fayetteville, Ark., Jan. 30, Ft. Smith 31, Tulsa, I. T., Feb. 1, Fayetteville, Ark., 2, Ft. Smith 3, Memphis 5, 6, Jackson, Miss., 7, Nashville, Tenn., 8, Chattanooga 9, Knoxville 10.
THE EARL AND THE GIRL: New York city—indefinite.
THE FORTUNE TELLER (Milton and Sargent Aborn, mgrs.): Ft. Worth, Tex., Jan. 30, Dallas 31, Feb. 1, Gainesville 2, Oklahoma City, Okla., 3.
THE GINGERBREAD MAN: Columbus, O., Jan. 30, Dayton 31, Indianapolis, Ind., Feb. 1, 2, Goshen 3, Jackson, Mich., 5, Battle Creek 6, Bay City 7, Saginaw 8, Grand Rapids 9, 10.
THE HAM TREE: Milwaukee, Wis., Jan. 28-Feb. 3.
THE HONEYMOON: Ft. Scott, Kan., Jan. 30, Clinton, Mo., 31, Paola, Kan., Feb. 1, Washington, Mo., 2, Sedalia 3, Lexington 5, Marshall 6, Boonville 7, Jefferson City 8.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): Grinnell, Ia., Jan. 30, Cedar Rapids 31, Clinton Feb. 1, Dubuque 2, Joliet, Ill., 3, Buffalo, N. Y., 5-7, Niagara Falls 8, Syracuse 9, 10.
THE ISLE OF SPICE (Eastern; B. C. Whitney, mgr.): Atlanta, Ga., Jan. 29, 30, Birmingham, Ala., 31, Selma Feb. 1, Montgomery 2, Mobile 3, New Orleans, La., 4-10.
THE ISLE OF SPICE (Western; B. C. Whitney, mgr.): Maysville, Ky., Jan. 30, Seymour, Ind., 31, Madison Feb. 1, Columbus 2, Bedford 3, Evansville 4, Owensboro, Ky., 5, Henderson, Ind., 6, Washington 7, Vincennes 8, Cairo, Ill., 9, Murphysboro 10.
THE LAND OF NOD: Omaha, Neb., Jan. 29-31, St. Joseph, Mo., Feb. 1, 2, Lawrence, Kan., 3, Leavenworth 4, Lincoln, Neb., 5, Topeka, Kan., 6, Wichita 8, Joplin, Mo., 9, Pittsburg, Kan., 10, Springfield, Mo., 11.
THE LIBERTY BELLES: Duluth, Minn., Jan. 29, 30, Superior, Wis., 31, Hibbing Feb. 1, Fargo, N. D., 2, Crookston, Minn., 3.
THE MAID AND THE MUMMY (Willis E. Boyer, mgr.): Goshen, Ind., Jan. 30, Elkhart 31, Dowagiac, Mich., Feb. 1, Benton Harbor 2, Michigan City 3, Hammond, Ind., 4.
THE MAYOR OF TOKIO: Philadelphia, Pa., Jan. 22-Feb. 3.
THE PRINCE IMPERIAL: Milwaukee, Wis., Jan. 30-Feb. 3, Madison 5, Racine 6, Elgin, Ill., 7, Decatur 8, Alton 9, New Orleans, La., 12-17.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Muskegon, Mich., Feb. 1, Grand Rapids 2, Lansing 3, Flint 5, Pontiac 6, Jackson 7, Detroit 8-10.
THE PRESS AGENT: Brooklyn, N. Y., Jan. 29-Feb. 3, Lebanon, Pa., 5, Hazleton 6, Williamsport 7, Sunbury 8, Lewisburg 9, Altoona 10.
THE RAJAH OF BHONG: Salisbury, N. C., Jan. 30, Concord 31, Charlotte Feb. 1, Asheville 2, Knoxville, Tenn., 3, Spartanburg, S. C., Greenville 6, Newburg 7, Columbia 8, Augusta, Ga., 9, Charleston, S. C., 10, Brunswick, Ga., 12.
THE ROLLICKING GIRL: Louisville, Ky., Jan. 30, 31.
THE SHO-GUN (Henry W. Savage, mgr.): Chicago, Ill., Jan. 29-Feb. 10, Ft. Wayne, Ind., 12, Toledo, O., 13.
THE SHOW GIRL (B. C. Whitney, mgr.): Norfolk, Va., Jan. 28-Feb. 3, Washington, D. C., 5-10.
THE SULTAN OF SULU: Pittsburgh, Pa., Jan. 29-Feb. 3.
THE TELEPHONE GIRL (W. H. Matchette, mgr.): Muscatine, Ia., Jan. 30, Iowa City 31.
THE TENDERFOOT (Wm. P. Cullen, mgr.): Charlottesville, Va., Feb. 12, Roanoke 13, Covington, 15.
THE UMPIRE: Chicago, Ill.—Indefinite.
THE VANDERBILT CUP: New York city Jan. 15—indefinite.
THE WIZARD OF OZ (Hamlin and Mitchell, mgrs.): St. Paul, Minn., Jan. 28-31, Minneapolis Feb. 1-3, Milwaukee, Wis., 4-7, Madison 8, Clinton, Ia., 9, Des Moines 10.
THE YANKEE CONSUL (J. P. Slocum, mgr.): Salt Lake, U., Jan. 29-31, Colorado Springs, Col., Feb. 2, Pueblo 3, Denver 5-10.
TIVOLI OPERA: San Francisco, Cal.—Indefinite.
TOM, DICK AND HARRY (A. H. Woods, mgr.): Montreal, Can., Jan. 29-Feb. 3, Toronto 5-10.
VERONIQUE: Boston, Mass., Jan. 22-Feb. 3.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, mgr.): Livingston, Mont., Feb. 2, Billings 3, Fargo, N. D., 5, Grand Forks 6, Winnipeg, Man., 7-10.
WILLS MUSICAL COMEDY: Ft. Worth, Tex., Jan. 31.
WONDERLAND (Jas. L. Buford, mgr.): Boston, Mass., Jan. 15-Feb. 3, Brooklyn, N. Y., 5-10.
WOODLAND (Henry W. Savage, mgr.): San Francisco, Cal., Jan. 29-Feb. 10, Oakland 12, 13.

MINSTRELS.

BARLOW'S (J. A. Coburn, mgr.): New Iberia, La., Jan. 30, Lafayette 31, Jennings Feb. 1, Lake Charles 2, Beaumont, Tex., 3, Galveston 4, Houston 5.
BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Marion, S. C., Jan. 30, Florence 31.
DE RUE BROTHERS: Newton, N. Y., Jan. 30, Hackettstown 31, Belvidere Feb. 1, Washington 2, Highbridge 3, Flemington, N. J., 5, Lambertsville 6, Mt. Holly 7, Bristol, Pa., 8, Toms River, N. J., 9, Lakewood 10.
DOCKSTADER'S (Lew (Charles D. Wilson, mgr.): Brooklyn, N. Y., Jan. 29-Feb. 3, New York city 5-10.
DONNELLY AND HATFIELD'S: St. Augustine, Fla., Jan. 30, Waycross, Ga., Feb. 1, Valdosta 2, Tifton 3.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Middletown, N. Y., Jan. 30, Newburg 31, Kingston Feb. 1, Poughkeepsie 2, Troy 3, Burlington, Vt., 5, Glens Falls, N. Y., 6, Albany 7, Johnstown 8, Gloversville 9, Schenectady 10.
GOLDY AND MACK'S: Durand, Mich., Jan. 30, Fenton 31.
GORTON'S (C. C. Pearl, mgr.): Punxsutawney, Pa., Feb. 1, Brockwayville 2, St. Marys 3, Emporium 5, Austin 6, Coudersport 7, Port Allegheny 8.
HARKNESS AND FOX: Batesville, Ark., Jan. 29-31, Newport Feb. 1-3.
HAVERLY'S: Elgin, Ill., Jan. 30, Aurora 31, Kewaukee Feb. 1, Sterling 2, Canton 3.
KERSANDS, BILLY: Bedford City, Va., Jan. 30, Covington 31, Charleston, W. Va., Feb. 1, Montgomery 2, Hinton 3, Clifton Forge 5, Martinsville 6, Blackstone 7, Farmville 8, Fredericksburg 9, Alexandria 10, Wilmington, Del., 12-14.
PROCTOR'S: Royne, La., Jan. 29-Feb. 3.
PRIMROSE, GEORGE H.: Columbus, O., Feb. 3.
RICHARDS AND PRINGLE'S: Hutchinson, Kan., Jan. 30, Sterling 31, Great Bend, Ind., Feb. 1, Larned 2, Kinsley 3.
SUN'S, GUS (Fred D. Fowler, mgr.): Grand Island, Neb., Feb. 1, Columbus 2, Schuyler 3, Council Bluffs, Ia., 4.
VOGEL'S, JOHN W.: Sodus, N. Y., Jan. 30, Canandaigua 31, Pennyan Feb. 1, Corning 2, Hornellsville 3.

VARIETY.

AMERICANS: Portland, Ore., Jan. 28-Feb. 3.
AVENUE GIRLS: St. Paul, Minn., Jan. 28-Feb. 3.
BLUE RIBBON GIRLS: Boston, Mass., Jan. 29-31.
BOHEMIANS: Seattle, Wash., Jan. 28-Feb. 3.
BON TONS: Newark, N. J., Jan. 29-Feb. 3.
BOWERY BEAUTIES: Kansas City, Mo., Jan. 28-Feb. 3.
BRIGADIERS: Jersey City, N. J., Jan. 29-Feb. 3.
BROADWAY GAIETY: Kansas City, Mo., Jan. 28-Feb. 3.
BRYANT'S EXTRAVAGANZA: Scranton, Pa., Jan. 29-Feb. 3.
CASINO GIRLS: Philadelphia, Pa., Jan. 29-Feb. 3.
CHERRY BLOSSOMS: Detroit, Mich., Jan. 28-Feb. 3.
CITY SPORTS: Cleveland, O., Jan. 29-Feb. 3.
COLONIAL BELLES: Boston, Mass., Jan. 29-Feb. 3.
DAINTY DUCHESS: Albany, N. Y., Jan. 29-Feb. 3.
DAINTY PAREE: New York city Jan. 29-Feb. 3.
DEVERE, SAM: New York city Jan. 22-Feb. 3, Brooklyn 5-10.
DREAMLAND BEAUTIES: Denver, Col., Jan. 28-Feb. 3.
EMPIRE BURLESQUERS: Grand Rapids, Mich., Jan. 29-Feb. 3.
FOSTER, FAY: Philadelphia, Pa., Jan. 29-Feb. 3.
GAY MASQUERADERS: New York city Jan. 29-Feb. 3.
GAY MORNING GLORIES: St. Louis, Mo., Jan. 28-Feb. 3.
GOLDEN CROOK: Troy, N. Y., Jan. 29-Feb. 3.
GRAHAM'S REFINED VAUDEVILLE: Greenfield, Mass., Jan. 29, 30, Keene, N. H., 31-Feb. 1.
HIGH FLYERS: Altoona, Pa., Jan. 29, 30, Greensburg 31.
HIGH ROLLERS: Toledo, O., Jan. 28-Feb. 3.
HILL, ROSE: Reading, Pa., Jan. 29-Feb. 3.
HIGH SCHOOL GIRLS: Duluth, Minn., Jan. 29-Feb. 3.
HOITY TOITY (W. H. Oviatt, mgr.): Nashville, Tenn., Jan. 29-Feb. 3, Atlanta, Ga., 5-10.
HOWARD, MAY: New York city Jan. 29-Feb. 10.
IDEALS: Brooklyn, N. Y., Jan. 29-Feb. 3.
IMPERIALS: Minneapolis, Minn., Jan. 28-Feb. 3.
INNOCENT MAIDS: Salt Lake City, U., Jan. 29-Feb. 3.
IRWIN'S SHOW: Chicago, Ill., Jan. 28-Feb. 3.
JERSEY LILIES: Brooklyn, N. Y., Jan. 22-Feb. 3.
JOLLY GRASS WIDOWS: Baltimore, Md., Jan. 29-Feb. 3.
KNICKERBOCKERS: Pittsburgh, Pa., Jan. 29-Feb. 3.
LAFAYETTE, THE GREAT (T. G. Lafayette, mgr.): Rochester, N. Y., Jan. 29-Feb. 3.
LONDON GAIETY GIRLS: Louisville, Ky., Jan. 28-Feb. 3.
MAJESTICS: Detroit, Mich., Jan. 29-31.
MASCOTTES: Montreal, Can., Jan. 29-Feb. 3.
MERRY BURLESQUERS: Indianapolis, Ind., Jan. 29-Feb. 3.
MERRY MAKERS (R. R. Patton, mgr.): Brooklyn, N. Y., Jan. 22-Feb. 3.
MERRY MAIDENS: Buffalo, N. Y., Jan. 29-Feb. 3.
MISS NEW YORK: Chicago, Ill., Jan. 28-Feb. 3.
MORNING GLORIES: Chicago, Ill., Jan. 29-31.
NEW CENTURY GIRLS: Toronto, Can., Jan. 29-Feb. 3, Buffalo, N. Y., 5-10.
NEW YORK STARS: Springfield, Mass., Jan. 29-31, Holyoke Feb. 1-3.
ORIENTALS: San Francisco, Cal., Jan. 28-Feb. 3.
ORPHEUM SHOW: Denver, Col., Jan. 29-Feb. 3.
PARISIAN BELLES: Cincinnati, O., Jan. 28-Feb. 3.
PARISIAN WIDOWS: Brooklyn, N. Y., Jan. 29-Feb. 10.
RENTZ-SANTLEY: New York city Jan. 29-Feb. 3.
REEVES, AL.: New Orleans, La., Jan. 29-Feb. 3.
RICE AND BARTON'S: New York city Jan. 29-Feb. 3, Philadelphia, Pa., 5-10.
REILLY AND WOODS: Milwaukee, Wis., Jan. 28-Feb. 3.
RUNAWAY GIRLS: Rochester, N. Y., Jan. 29-Feb. 3.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Philadelphia, Pa., Jan. 29-Feb. 3.
SYDELL, ROSE: New York city Jan. 29-Feb. 3.
THOROUGHBREDS: St. Louis, Mo., Jan. 28-Feb. 3.
TRANSATLANTIC BURLESQUERS: Philadelphia, Pa., Jan. 29-Feb. 3.
TIGER LILLIES: Pittsburgh, Pa., Jan. 29-Feb. 3.
TROCADEROS (Charles H. Waldron, mgr.): Providence, R. I., Jan. 29-Feb. 3.
UTOPIANS: Cleveland, O., Jan. 29-Feb. 3.
VANITY FAIR: Buffalo, N. Y., Jan. 29-Feb. 3.
WASHINGTON SOCIETY GIRLS: Washington, D. C., Jan. 29-Feb. 3.
WATSON'S BURLESQUERS: San Francisco, Cal., Jan. 29-Feb. 3, Salt Lake, U., 11-17.
WINE, WOMAN AND SONG: Cincinnati, O., Jan. 28-Feb. 3.
WORLD BEATERS: Nashville, Tenn., Jan. 29-Feb. 3.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: St. Paul, Minn., Jan. 29-Feb. 2, Elk River 3, 4.
CROCKER'S EDUCATED HORSES (Jno. C. Patrick, mgr.): Bay City, Mich., Jan. 29-30, Saginaw 31, Feb. 1, Owosso 2, 3, Cadillac 5-7, Traverse City 8-10.
HERALD SQUARE MOVING PICTURES (Eastern): Worcester, Mass.—indefinite.
HOUTON'S MOVING PICTURES: Amityville, N. Y., Jan. 30, Patchogue 31, South Hampton Feb. 1, East Hampton 2, Sag Harbor 3.
HOWE'S MOVING PICTURES: Cannonsburg, Pa., Jan. 30, Altoona 31, Wilkes-Barre Feb. 1-3.
KELLAR: Brooklyn, N. Y., Jan. 29-Feb. 3, Wilmington, Del., 5, Lancaster, Pa., 6, York 7, Harrisburg 8, Reading 9, 10.
KILTIES' BAND (T. P. J. Power, mgr.): Palestine, Tex., Jan. 30, Waco 31, Brenham Feb. 1, Victoria 2, Galveston 3, Houston 4, Beaumont 5, Orange 6, Lafayette, Ind., 7, Alexandria 8, Baton Rouge 9, New Orleans 10, 11.
PRINCELLE (Hypnotist; F. Willard, mgr.): Taunton, Mass., Jan. 29-Feb. 3.
PUGGSLEY BROTHERS: Nashville, Tenn., Jan. 24-30.
SEVENGALA (Walter Mack, mgr.): New York city Jan. 16-Feb. 3, Hudson 5-10.
SHEPARD'S MOVING PICTURES (Southern; Archie L. Shepard, mgr.): San Antonio, Tex., Jan. 30, San Marcos Feb. 1, Austin 2, New Braunfels 4, Lagrange 5, Galveston 6, Beaumont 7, Orange 8, Port Arthur 9, Lake Charles, La., 10, Jennings, Tex., 12, Lafayette, La., 13.
SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Washington, D. C., Nov. 19—indefinite.
SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Atlantic City, N. J., Nov. 19—indefinite.
SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Fall River, Mass., Nov. 19—indefinite.
SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Lawrence, Mass., Nov. 19—indefinite.
SHEPARD'S MOVING PICTURES (Archie L. Shepard, mgr.): Asbury Park, N. J., Nov. 19—indefinite.
SMITH'S MOVING PICTURES: Monmouth, Ill., Jan. 30, Burlington, Ia., 31.
SOUSA AND HIS BAND: Chattanooga, Tenn., Jan. 30, Rome, Ga., 31, Birmingham, Ala., Feb. 1, Atlanta, Ga., 2, Columbia, S. C., 3, St. Augustine, Fla., 4, Jacksonville 4, Waycross, Ga., 5, Brunswick 5, Savannah 6, Milledgeville 7, Macon 7, Americus 8, Columbus 8, Montgomery, Ala., 9, Selma 9, Starkville, Miss. 10.
WALLACE'S GLASS BLOWERS: Farmer, N. Y., Jan. 30-Feb. 6.

OPEN TIME.

ILLINOIS.—Beardstown—Grand Opera House, Feb. 12-15, March 12-17, 19-24.
Kewanee—McClure's Opera House, Feb. 12, 14-17, 19, 20, 23, 28, March 1, 2, 5, 6, 9, 10, 15-17, 20-24, 31.
INDIANA.—Evansville—People's Theatre, Feb. 18, 25, Terre Haute—Coliseum Theatre, Feb. 5-11, 19, 20, 24-28, March 5-18, 20-24, 26-31.
IOWA.—Webster City—New Wilson, Feb., March.
NEBRASKA.—Beatrice—Paddock Opera House, Feb. 8-10, 12-17, 19, 23, 24, March 10, 12-19, 24, April.
NEW YORK.—Perry—Auditorium, Feb. 12-March 3.
Plattsburg—Theatre, in March, April and May.
OHIO.—Cambridge—Colonial Theatre, Feb. 10, March 3, 10, 24.
Springfield—New Lyceum, Feb. 7, 9, 10, 12-17, 21, 24, 28.
Youngstown—Opera House, Feb. 13, 15, 17, March 19-24, April 2-14, 23-28.
PENNSYLVANIA.—New Kensington—Opera House, Feb. 12-17, 20-28.
Barnesboro—Opera House, in Feb., March.
WISCONSIN.—Antigo—Opera House, in Feb., March.

MATTERS OF FACT.

The Vernon Circuit, which has been established by Benjamin B. Vernon, who for many seasons successfully managed the Vernon Stock Company, consists of the one-night stands in the vicinity of New York, and his attractions so far have received liberal patronage.

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60 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

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TO CORRESPONDENTS

Monday, Feb. 12, (Lincoln's Birthday), being a holiday, THE MIRROR to bear date of Feb. 17 will go to press earlier than usual. Correspondents therefore are required to send in their letters for that number at least 24 hours in advance of the usual time.

TO ADVERTISERS.

THE MIRROR to bear date of Feb. 17 will go to press earlier than usual, owing to the fact that Monday, Feb. 12 (Lincoln's Birthday), will be a holiday. Advertisers will please note that the first forms, including the last page, will close at 3 o'clock on Friday, Feb. 9, for that number, and that no advertisement for the later forms can be received after noon of Saturday, Feb. 10.

A POPULAR MOVEMENT.

THE efforts of the Independents to free the theatre of this country from Trust domination—efforts that within a very short period have been crowned with remarkable success and that promise full realization—are not only attracting co-operation from unexpected sources, but enjoy the favor and encouragement of the press and public from one end of the country to the other.

What has been accomplished in discouraging circumstances has amazed even those who always have wished well of the Independent movement yet have feared that it was hopeless, while the rapid and sensational progress made by those who have the movement in hand has frightened and demoralized the "powers" of the Trust and turned fearful and lukewarm friends of the movement into partisans who now are prone to make predictions of its success from the housetops.

The most significant effects of the struggle to free the stage are, however, seen in the ranks of the profession of the theatre. Actors and managers, for reasons well known and not calling for explanation, always have been extremely conservative, even in talking about affairs in which they are vitally interested, fearing personal reactions against their interests. But now it seems that all this is changed—an absolute testimony to general belief in the full success of the Independents—and open discussions, apparently without the fear that always before has hedged expression of sentiment, are supplemented by desertions from the camp of the Trust, which evidently does not know from day to day just where it stands.

If writing on the wall does not disclose the trend of events and probabilities as to the future of the theatre—a future traversing Trust calculations and schemes—the billboards are disclosing it, and it may be safely assumed that surprise on surprise will follow as the Independents strengthen their hold and gradually liberate the stage from an ignorant and sinister domination.

The most powerful influence outside of contending parties in any movement is the press. The fact that the press of the country, either openly and in terms that suggest the bitter antagonism that the Trust has aroused, on lines of public policy, or covertly, and none the less effectively, for the people always read between the lines if a matter is not put to them bluntly, has favored the Independent cause from the first, and daily gives tokens of gratification over its progress and belief in its ultimate success, means enough to hearten even the most timid of those in the theatrical field of this country—either actors or managers—in the premises. The press believes that sooner or later—and its predictions assume that the consummation will not be long delayed—the theatre of this country will be free to operate along normal lines as to enterprise, artistic impulse and individual effort. This idea prevails legitimately, and there is nothing that can defeat its realization.

INDEPENDENT ACCESSIONS.

WHILE the forces of the Independents in the theatre are steadily growing and new houses for their use and new cities in which they may appear are increasing, the accession last week to their ranks of E. H. SOTHERN and JULIA MARLOWE is the most significant token of their waxing power and influence that has been noted since the original declaration for freedom and union of interests made by the SHUBERTS and their allies in the fight to liberate the American theatre from Trust oppression and control.

The fact that Mr. SOTHERN and Miss MARLOWE have elected to cast their lot with the Independents has a number of meanings, all of which are in favor of the movement with which they have become associated, and all of which verify the statements as to the deadening influence and the sinister tendency of the Trust on the stage.

If these popular and talented players, whose artistic inclinations have of late been notably manifest, had thought that their opportunities were full and untrammeled in their former environment, no doubt they would have continued as stars under the booking control of the Trust, which has made them prominent in boasts embodying its list of "attractions"—a list which is growing smaller rapidly, as it relates to the players whose reputations have been gained by doing things that reflect credit upon the theatre, and whose future, based on past work and personal inspiration, promises achievements even more worthy of admiration than those now to their credit.

It may be inferred—for the logic of the situation points unerringly to that conclusion—that proud as have been the efforts of Mr. SOTHERN and Miss MARLOWE since they entered into an artistic partnership, those efforts (which the public, by the way, has applauded and indorsed) must have been made under discouraging conditions. Perhaps they were made in the very teeth of a management or a control which, while it feared to boldly forbid their higher aims as actors and producers, left no discouragement in its power unexercised, in the hope that in due time it might bring them to acquiescence in its cheaper and less dignified purposes. As to these players, the Trust would prefer that they submit to its ideas of sensationalism and superficial show, leaving the dignified and the artistic to mere theory or an occasional demonstration of the "circus" sort, by means of which the Trust at times gives proof of its artistic "impulses."

In their new field, Mr. SOTHERN and Miss MARLOWE will be free to pursue the course they have marked out for themselves, with assistance and encouragement instead of embarrassment and hindrance. And the public, which has approved them in their present course, may look to them for a consistent progression along the higher lines of work that will more fully develop their artistic aptitudes and advance and honor the American stage.

Beyond this, Mr. SOTHERN and Miss MARLOWE, while enjoying artistic freedom, may have the grateful consciousness that they have joined and will powerfully aid the movement that is destined to free the American stage from an oppressive and greedy combination of speculators.

PERSONAL

Photo by Baker, Columbus, Ohio.

JANIS.—Elsie Janis was a guest at a musicale given by Mrs. O. H. P. Belmont on Jan. 21. Later in the week Miss Janis received a crystal matrix necklace from Mrs. Belmont, "in appreciation of several pleasant evenings spent at The Vanderbilt Cup," as the card accompanying it read.

SKINNER.—The home of Otis Skinner, near Norristown, Pa., was badly damaged by fire on Jan. 22. The roof and rear portion of the house were burned.

SUTRO.—Alfred Sutro returned to England last Tuesday, to prepare for the London production of The Fascinating Mr. Vanderveldt. He expects to make a longer visit to America next Fall.

HAWTREY.—Charles Hawtrey, who has been appearing in Cosmo Gordon Lennox's play, The Indecision of Mr. Kingsbury, at the Haymarket Theatre, London, was recently commanded by the King to appear before him at the Theatre Royal, Chatsworth. Mr. Haytrey, in company with Muriel Wilson and Lady Maud Warrender, presented the one-act play, Time is Money, and was personally complimented by His Majesty for his performance.

ANDREWS.—Mr. and Mrs. Fred G. Andrews are enjoying their sojourn on the Pacific Coast. Mrs. Andrews is in Los Angeles arranging for the production there of one of her plays, and Mr. Andrews is with Manager Harry W. Bishop, serving as treasurer and personal representative at the New Central Theatre, San Francisco. They both expect to come East on a visit during next Summer.

D'ANNUNZIO.—Gabriel d'Annunzio has been refused Swiss citizenship by the Swiss authorities, and it is reported that he seriously contemplates taking up his residence in the United States in order to secure a divorce from his wife, the Duchess of Gallese. As long as he remains a subject of Italy, where no divorce law exists, he cannot attain that object.

LUCAS.—Kirke La Shelle Lucas, the young son of Wilfred Lucas, stage manager for The Heir to the Hoorah, was born four days after the play was produced and is now playing the title role of the piece.

GILLMORE.—Frank Gillmore has been engaged to play the leading role in Winston Churchill's new play, The Title Mart, which opens in New York next month.

ARTHUR.—Joseph Arthur, actor and playwright, who has been in New York on a short visit, the first in three years, returned to London Saturday.

DRISCOLL.—Clara Driscoll, author of Mexicana, has been made honorary custodian of the Alamo, in San Antonio, Tex., by the Texas Legislature. Miss Driscoll purchased the famous fortress and presented it to the State.

LORIMER.—Wright Lorimer has written a new biblical play on the life of Daniel. The drama is to be along the lines of The Shepherd King.

BERNHARDT.—Sarah Bernhardt was a guest of the Cercle Francais of Harvard University on Jan. 25. On Friday night she was presented with the gold medal of the club, the first woman to be so honored.

ADE.—George Ade is to be nominated for Congress by his admirers in the Tenth District in Indiana.

IRVING.—H. B. Irving is to revive The Corsican Brothers soon, and hopes to appear at the Drury Lane Theatre, London, in the piece. It is likely that he will make a tour of the United States under the direction of the Shuberts in the Autumn.

POTTER.—Mrs. James Brown Potter was granted a final discharge in bankruptcy in London last Friday.

JONES.—Mrs. W. G. Jones is telling an interesting bit of coincidence in connection with her stage career. She made her first appearance in 1836 as the Duke of York in Richard III, with Junius Brutus Booth, and her last engagement was at the Garden Theatre in December, 1905, as the Duchess of York in the same play.

DROUET.—Robert Drouet, who was reported last week as recovering from an attack of pneumonia, has suffered a relapse and is in a critical condition. His physicians hope for his ultimate recovery.

EDWARDES.—George Edwardes has completed arrangements to bring the entire Gaiety company to America next Fall, opening in New York Sept. 1.

THE AMERICAN PLAYGOERS.

On Sunday afternoon, Jan. 28, Amelia Bingham gave a reception at her home to the members of the American Playgoers, the society of which she is president. There were present two or three hundred people more or less closely identified with theatrical affairs. The purpose of this informal meeting was to afford a chance for the members to meet one another on a more intimately social basis. Tea was served. The programme included songs by Adele Ritchie, Hallet Gilbert and Homer Moore, and recitations by John M. French and Walter S. Logan. A lecture was delivered by Miss Miller, of the University Settlement.

LETTER TO THE EDITOR.

An Error as to Shakespeare.

To the Editor of The Dramatic Mirror:

SIR.—When the London *Times* announces something as truth which is not truth at all its pronouncement is quite as ponderous as if it were announcing gospel, and the British press falls into line and echoes the error far and wide. Here is one which will doubtless travel many miles:

In its issue of Dec. 27, 1905, the *Times* prints the interesting item that Sir Henry Maxwell-Lyte, deputy keeper of the public records office, and Mr. W. H. Stephenson, an archæologist employed by the British Historical Manuscripts Commission, have discovered in the book of household accounts of the sixth Duke of Rutland this entry:

1613—Item 31 martii. to Mr. Shakespeare in gold about my Lorde's impresse. xliiijs to Richard Burbage for paynting and making yt in gold xliiijs—iiijliviijs.

This is all very interesting; but when the *Times* goes further and announces that this "Mr. Shakespeare" was William Shakespeare, the great dramatist, it rather jumps at conclusions. Rather! At that date, 1613, Shakespeare had retired to Stratford-on-Avon and was living at New Place, according to the Rev. John Ward, at a rate which impressed the good dominie as being at least £1,000 a year.

That was probably an over-guess, for £1,000 a year in 1613 could not have been much less than, at present values, $25,000 a year, and some authorities would place it much higher. (Dr. Halliwell Phillipps, who was the closest student of Shakespearean things that ever lived, declared that money in purchasing power was worth twenty-five times its value to-day.) But it is sufficiently apparent from Rev. Mr. Ward's estimate that Shakespeare was living in a state beyond that of any other Warwickshire gentleman (the Lucys or the Cloptons no doubt excepted, but they were noblemen of very ancient estates). To say that a country gentleman living at his seat, the richest commoner and the biggest spender in his shire, would accept eight shillings for devising a seal or sign manual for a client or a friend is asserting a bit too much. But that is just what the *Times* does say. There were plenty of Shakespeares living in those days. It was a common enough name, not only in Warwickshire, but in the city of Bristol, at the mouth of the Severn, into which the Warwickshire Avon runs. Mrs. Stokes in her "The Shakespeare Family" (London, 1901) tells of scores of "Mr. Shakespeares," any one of which might have been the diviser of Earl Rutland's "impresse." The *Times* is a great newspaper, but—*quando dormitat bonus homerus!*

Very respectfully, WILLIAM ABBEY, JR.
18 Strong Place, Brooklyn, Jan. 17.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

A. H., Brooklyn: If you wish to give your lecture and moving picture entertainment in a public school, or wish to use the schools as a means of advertising the entertainment, you must first obtain permission of the Board of Education. The board will probably require that your lecture and pictures have educational value. If you simply wish to have an audience of children all you need is to comply with the police and fire regulations, hire a hall, and then gather your audience.

R. J. F., Holyoke: Raffles is a dramatization by E. W. Hornung and Eugene Presbrey of Mr. Hornung's "Adventures of an Amateur Cracksman." Unless the story you mention is of a nature to deceive the readers into believing it to be the original story of Raffles, no special permission from the author of the play or the tales is necessary. It would be courtesy to acknowledge Mr. Hornung as the creator of the character. Your good taste should indicate the best form for this acknowledgment.

W. K., Philadelphia: (1) The copyright law is too intricate to permit of us answering your question about the copyright of the translation of a foreign play. You may obtain the text of the law by writing to the Registrar of Copyrights, Washington, D. C. (2) THE MIRROR cannot furnish private addresses. (3) There are many short plays with small casts, but not like Candida. Write to Dick and Fitzgerald, 22 Ann Street, New York, or Samuel French, or any other large publisher of plays, for catalogues.

L. D. I., Lisbon, Ohio: The County Chairman was first presented in New York on Nov. 24, 1903. The cast was as follows: The Hon. Jim Hackler, Maclyn Arbuckle; Tillford Wheeler, Earle Browne; Elias Rigby, Chas. Fisher; Riley Cleaver, Fred Bock; Wilson Prewitt, Harry Holman; Jupiter Pettaway, George Ricketts; Sassafras Livingston, Willis P. Sweatnam; Jefferson Briscoe, Ed Chapman; Uncle Eck Millbury, W. J. Gross; Vance Jimmison, J. Sydney Macy; Joe Whittaker, E. R. Phillips; Cal Barcus, Claude C. Boyer; Chub Tolliver, Fred Santley; Amos Whitney, Roy Richards; Clabe Overton, Howard Cuyler; Dawson Montgomery, John J. Meehan; Lucy Rigby, Miriam Nesbitt; Mrs. Elias Rigby, Christine Blessing; Mrs. Jefferson Briscoe, Rose Beaudet; Lorena Watkins, Grace Fisher; Chick Elsey, Anna Buckley; Tilly, Nina Alnscoe.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Jan. 18 to 23, 1906.

RONDE DES SAISONS; ballet-legendaire en 3 actes et 7 tableaux. By Ch. Lomon and J. Hensen.

ROPED IN; OR, THE GREATEST THING OUT; an amusing burlesque ritual for all societies. By Charles A. Poland.

SHEPHERD. By Olive Tilford Dargan.

BENJAMIN, BENNY AND BEN, a farce in one act. By Anthony E. Wills.

BOBBY'S ESCAPADE. By Jean Pardee Clark.

CALIFORNIA ROSE, a drama in four acts. By W. E. La Rose.

A DOCTOR BY COURTESY; OR, A JOLLY MIX-UP, a farce in three acts. By Ullie Akerstrom.

EVERY LITTLE BIT HELPS, a musical novelty act. By E. Gardner.

FOR HER FATHER'S SIN, a melodrama in four acts. By Lucy M. Sawyer.

GIRL FROM PORTO RICO, a farce comedy in three acts. By Joseph Le Brandt.

LA GRANDE FAMILLE, pièce en six actes. By Arquillière.

HAUNTED WIDOW. By Mr. and Mrs. Howard Truesdell.

HAZE GREEN IN DIXIELAND, a comedy drama in five acts. By W. Gault and Alice W. Browne.

THE POINT OF VIEW, a comedy sketch. By Bell Elliott Palmer.

PROFESSOR'S TRUANT GLOVES, a comedy sketch. By Bell Elliott Palmer.

LA RAFALE, pièce en trois actes. By Henry Bernstein.

RUN ON OCCIDENTAL, a story of the stock exchange, a business farce in three acts. By R. L. Durham.

HOOSIER HINDOO, one-act farcical dramatic composition. By Fred J. Beaman.

JEUNESSE DE PRINCE (Viell Heidelberg), pièce en cinq actes. By Wilhelm [Meyer]-Foerster. Tr. by MM. Maurice Rémon and Wilhelm Bauer.

LOUTE, comédie en quatre actes. By Pierre Veber.

LUDMILA, historical romantic drama in three acts. By A. Chrostowski.

MEXICANA, dramatic composition. By Clara Driscoll.

NEW COACHMAN. By Grace Gardner.

OLD FOOL JOHN. By Lydia Marcelle Lister.

ON THE OWL, a comedy in one act. By Will M. Cressy.

PETER'S MOTHER, modern comedy in three acts. By Mrs. Henry de la Pasture.

SECOND MR. FIDDLE. By Lorena Jansen Rentfrow.

SENTUS LIMBURGUS, a Roman travesty. By Fred Ray.

SQUIRE'S STRATAGEM, a drama in five acts. By H. C. Dale.

A WOMAN'S WAY, dramatic sketch in one act. By Myra Jefferson Caylor.

THE USHER

The developments of the week in the growth of the Independent movement have been little less than sensational, and it is probable that during these days and nights there is little of peace, self-satisfaction or happiness in ruminations as to the future in the camp of the Trust.

If there is anything productive of insomnia in that camp nowadays it is the success that is crowning the Independent movement and the temper of the press throughout the country as it discusses that movement and lays bare the causes that augur its full triumph.

The accession of E. H. Sothern and Julia Marlowe to the ranks of the Independents is too important—and too suggestive of future accessions—to need detailed comment here. What intelligent journals see as the cause of that particular accession is intimated in this paragraph from an editorial in the New York *World* ironically dissecting the "excuse" given by Charles Frohman for "discontinning" the Shakespearean work of these players—a discontinuance, by the way, that does not really discontinue:

Perhaps Mr. Frohman does not realize how much light he throws on the methods of Trust managers. Two well-known actors have won distinction and success in Shakespearean productions. They desire to go on with the work. Mr. Frohman interposes his veto. They persist. Banishment by the Trust is the penalty. If they will play Shakespeare, even successfully, they must take their chances, along with Madame Bernhardt and other unworthies, in playhouses not controlled by the Syndicate. The warning has been given. Humility and obedience are virtues to be cultivated by the actor. He must have no ambitions that a Trust manager does not approve. He must not take his successes seriously. If he excels in serious drama he must be especially careful. Not that the playgoing public tires so easily of Shakespeare as was formerly believed, but the Trust is likely to tire of it, and tents, not Trust theatres, await those whom it disfavors.

It is not necessary to add to the foregoing in all seriousness that, while the Trust tires of many things that the public wants, it long since inspired weariness of itself in the press, if not in the public. Extracts from the press published from week to week in THE MIRROR show the direction of a wind that promises to assume hurricane proportions.

♣

Certain lessons as to the freedom of the press and the right to criticise men and matters open to criticism, on the theory of public service, are enforced from time to time.

The expected has happened in the Hapgood case, and there promises to be a sequel that will even more clearly justify that critic's characterisations in the matter of *Town Topics*.

Mr. Hapgood is remembered by the world of the theatre as the fearless, clear-sighted and truth-telling dramatic critic of the newspaper formerly known as the *Commercial Advertiser* in this city. His work on that journal offended the powers of the Theatrical Trust at the time that combination was using its "business influence" to remove critical writers who would not accept without question its "goods."

The Trust is not now pursuing that line of industry quite as persistently as it used to pursue it; in fact, it seems to have abandoned it as unprofitable, and unprofitable it surely would prove to be in these days, when newspapers in every part of the country are assailing it on the merits.

Mr. Hapgood left dramatic criticism—to the loss of the theatre—and became editor of *Collier's*, where his pen has a wider field; and he has a habit of puncturing bubbles of pretense and disclosing the ways and exposing the characters of persons who prey, not forgetting still to pay his respects to the Theatrical Trust as occasion demands.

The attempt, just futilely made, to convict Mr. Hapgood of criminal libel ought to more clearly show persons whose hands are not clean the absurdity of going into court against honest persons who have a duty to the public to perform. The suit against Mr. Hapgood is a lesson, in fact, to all who think they may be able brutally to punish legitimate criticism by means of legal machinery. Legal machinery was not set up for that purpose.

♣

There have been idiosyncracies—to call them nothing worse—in *Town Topics* that were not disclosed in the trial of Mr. Hapgood for alleged criminal libel, although the recording angel knows that quite enough has been made known as to it and its sponsors and proprietors.

The anonymity of the sheet has cloaked much wickedness in writing, and there have been several "specialists" employed by *Town Topics* to furnish piffle of the sort with which it abounded that took occasion to serve two purposes while assuming to serve but one.

Such writers, having other mediums in which they were held responsible because their names appeared in them as contributors, have been wont to use these mediums to serve their honest purposes—if they had honest purposes—while they employed the columns of *Town Topics* to "get even" with those whom they disliked and dared not attack openly, and to serve others who knew their connection with this sheet and whom they were ashamed to serve openly.

Among other sorts of "journalism" practiced in *Town Topics*, this sort was steadily evident to persons who carefully observed—a Jekyll and Hyde sort that in some respects was worse than any phase that has been so thoroughly exposed.

Town Topics, for instance, was, through some of its anonymous writers, the friend and apologist of the Theatrical Trust, whose methods so much resemble, in some respects, its own. "Birds of a feather" is an ancient aphorism, but no modern development has impeached its truth.

At the time the proceedings now known as the "John Doe" inquiry into the methods of the Trust began, a writer in *Town Topics*, fairly bristling with righteous anger, attacked it as subversive of most of the things and institutions that time has hallowed. How quickly virtue can see an attack on its kind! And when the so-called "writ of prohibition" was sworn out, temporarily suspending the John Doe proceeding, this writer of *Town Topics* added:

It may be well that the proceedings were instituted in this case, because there are fighting men behind it, and we shall soon have a judicial decision which will define the extent to which such process may be used.

And that decision came almost coincident with the verdict of the jury in the Hapgood case!

♣

"Perhaps you have noticed," says the Omaha *World-Herald*, "that Klaw and Erlanger, one time directors of the American theatrical world, have stilled in a measure their elephantine trumpetings over what they have done and what they are doing and what they are going to do."

And yet they must be thinking, if they are not busy.

THE THEATRICAL TRUST LOSES.

The application of Myer W. Livingston, an employee of Klaw and Erlanger, for an absolute writ of prohibition, restraining Justice Wyatt, of Special Sessions, from continuing a John Doe investigation into the Theatrical Trust, has been denied by Justice Davis in the Supreme Court. Justice Davis also dismissed the alternative writ secured by Mr. Livingston and directed that Justice Wyatt be permitted to continue the investigation.

Livingston in his petition alleged that Justice Wyatt was acting under defective information, in that no allegation had been made of any designated crime. He also claimed that the subpœna with which he had been served was defective, that the secrecy of the investigation was illegal, and that he might be compelled to testify against himself, in that no defendant was named in the subpœna.

Justice Davis in his decision says that Justice Wyatt has a right to conduct such a proceeding in secrecy and that to require such a magistrate to make public alleged information by including it in his return might defeat the ends of justice. He holds that Justice Wyatt has jurisdiction, is warranted in conducting the proceeding in private, and says that if Livingston believes the subpœna served upon him to be illegal he can refuse to obey it, and if arrested for contempt of court, has his remedy by a writ of *habeas corpus*.

THE CENTURY THEATRE CLUB.

On Friday afternoon, Jan. 26, the Century Theatre Club held a meeting at the Hotel Astor for the discussion of comic opera. According to Mrs. Charlotte Lund, who was in charge and who delivered an informal lecture on the subject, comic opera originated in Italy during the sixteenth century, and appeared both in France and Germany about a century later. These earliest compositions contained much less dialogue and action, the main purpose actually being to write melodious music. The greater part of the time was devoted to such modern works as are familiar to every theatregoer—The Bohemian Girl, The Chimes of Normandy, Giroflé Girofla, Pinafore, and The Mikado. Mrs. Lund gave some condensed information about the different pieces, treating Pinafore, because of its unparalleled popularity, at much greater length, and several singers illustrated the discourse. Those who sang were Madame Augé, Mrs. Learned, Madame Goldi and Mr. Stanley. Later in the afternoon there was some chamber music and Beverly Sitgreaves imitated Dusé and Bernhardt. Before the meeting adjourned Frank Keenan and Sydney Rosenfeldt made short addresses pertinent to the occasion. It was announced that the Century Theatre Club on March 3 would present at the Carnegie Lyceum some short pieces written by members of the society.

PAULA EDWARDES

A photograph of Paula Edwardes, who has just entered upon her third season as a star, appears on the first page of THE MIRROR. This young woman began her newest venture at Utica, N. Y., on Jan. 18, and so encouraged are her managers that they will bring the piece to New York as soon as time can be secured. The vehicle is a comic opera called The Princess Beggar. It is by Fred Paulton, author of Erminie, and Alfred Robyns, composer of The Yankee Consul. Miss Edwardes is scoring heavily in the leading role and declares she has the best offering of her career. She will be best remembered for her excellent work in Winsome Winnie. She made her appearance initially in the opera at the Casino, and after a metropolitan success she took the piece to the road and played steadily for two seasons. After that she went to Europe to rest and remained there until The Princess Beggar had been written for her. Miss Edwardes is supported by a large and competent cast.

GEORGE WASHINGTON, JR., OPENS.

George Washington, Jr., a musical play in three acts, with George M. Cohan in the title-role, was given its first presentation on Jan. 24 at the Court Square Theatre, Springfield, Mass. Cohan appears as a young American whose wealthy father is desirous of marrying him to the daughter of an English lord, refuses to listen to the match-making scheme, is disinherited and takes the name of George Washington, Jr., maintaining the Father of His Country is the only father he ever knew. Among nine new songs are "He Was a Wonderful Man," "If Washington Came to Life" and "I'll Be There with Bells On." A chorus number is "All Aboard for Broadway." Cohan is supported by Ethel Levy and fifty others.

ACTORS' HOME FUND BENEFIT.

On Friday afternoon, Jan. 26, the Broadway Theatre was packed to the doors with people anxious to witness the performance given for the benefit of the Actors' Home fund. The proceeds amounted to about $6,500, owing to the careful management of Daniel Frohman and the natural liberality of professional people toward one of their own institutions.

On the programme were sixteen numbers, and Marie Dressler was the only performer to disappoint the audience by being unable to appear. The performance opened early with the overture from William Tell, rendered by the orchestra of the Lyceum Theatre, this first burst of music being followed by something radically different in the form of a double quintette from Dockstader's Minstrels. Frank Lincoln, who deserves to be better known in New York, followed with a remarkably clever monologue, entitled "Impressions of Expressions." The first of the four one-act plays presented during the afternoon was A Maker of Men, the Sutro piece recently seen here as a curtain raiser for Mrs. Leffingwell's Boots. The three characters were impersonated by Margaret Illington, Ernest Lawford and Fanny Marinoff. A few imitations submitted by Elsie Janis naturally took the house by storm. My Aunt's Advice was the name of an amusing little comedy presented by Blanche Bates, Frank Keenan and J. H. Benrimo. Both Keenan and Benrimo were indescribably "dry" and Miss Bates appeared to very good advantage as a young bride jealous of her husband's chum.

Henri de Vries, of Madison Square fame, gave the last part of his protean monologue, A Case of Arson, making but one change of character from John to his brother, Ansing Arend. Julie Opp continued in the pathetic strain by reciting a couple of poems by Carmen Silva and Ella Wheeler Wilcox. The feature of the entire programme was the appearance of Ethel Barrymore in a one-act comedy by Richard Harding Davis, which was originally presented at a students' matinee last Spring by the American Academy of Dramatic Arts. The name of the play is Miss Civilization, and it deals with the story of a young girl who managed by her nerve and wit to capture three healthy burglars. Miss Barrymore was assisted by her brother John in a character role, Joseph Kilgore, Harrison Armstrong and Emmett Shakelford. The enthusiasm of the audience was not exhausted even after nine curtain calls, but moderated when the lights were turned out. Beatrice Herford then gave two of her funniest monologues, At the Boarding House Breakfast and A Tramp Baby. Adele Ritchie, Brandon Hurst and W. H. Denny played Kate Jordan's A Luncheon at Nick's. Miss Ritchie interpolated several of her best songs and the short skit certainly served to cap the climax as well as could have been desired.

Many of the most popular actors and actresses were present in an entirely unprofessional capacity. Among the most prominent were Raymond Hitchcock, Harry Woodruff, James J. Corbett, Ellis Jeffreys, Margaret Wycherly, William Faversham, Lionel Barrymore, Mrs. Carter, David Warfield, Mr. and Mrs. James K. Hackett, Fay Davis, Clara Bloodgood, Beverly Sitgreaves, Mr. and Mrs. Jameson Lee Finney, Virginia Buchanan, Grayce Scott, Mabel Taliaferro, Julia Dean, Henry Miller, Fritzi Scheff, Grace Elliston, Bijou Fernandez, Maude White, Josephine Bartlett, Blanche Morrison, Mabel Morrison, John Findlay, Joe Weber, William Pruette, Victor Morley, Selma Rawlston, Eddie Foy, Arthur Byron, Louis Mann and Clara Lipman. David Belasco and Walter N. Lawrence both dropped in for a few moments and C. B. Dillingham made a longer stay. Oscar Hammerstein and Percy Williams were interested in those one-act plays.

TO THE JUSTICE FUND.

The Actors' Society of America furnishes the following subscriptions to the justice fund, to assist in the prosecution of the South Carolina hotel keeper who is charged with the murder of Milan Bennett and Abbott Davidson at Gaffney, S. C., in December:

Actors' Society, $250; James K. Hackett, $250; Ethel Barrymore, $100; William Courtleigh, $25; Charles B. Dillingham, $25; John Drew company, $60; At Piney Ridge company, $12; Alice Kauser, $10; J. J. Hyland, $10; Melville and Schultheiser, $5; Jerome Seigel, $10; Mr. and Mrs. Scott Siggins, $2; Hubert and Oliver Labadie, $2; Charles Payton, $1; Edmund Breese, $5; Maude Giffen Jackson, $10; Thomas P. Jackson, $10; Volunteer Organist company, $8.50; F. H. Livingston, $10; Jay Mansfield, $1; Emma Dunn, $5; J. M. Lothian, 50 cents; William McKay, $1; Mrs. Leffingwell's Boots company, $32; Al. Tanner, $5; David Warfield, $10; H. R. Jacobs, $15; E. S. Newton, $10; Joseph Murphy, $100; Edward G. Kennedy, $5; John T. Macauley, $10; David Harum company, $16.50; Thomas E. Shea, $10; H. W. Savage, $25; B. B. Mantell, $10; Harry Kellar, $100; New York Lodge No. 1, B. P. O. Elks, $25; Heir to the Hoorah company, $11.50; Lester Franklin, $5; Henry Walthal, $2; F. F. Mackay, $5; Klaw and Erlanger, $25; B. C. Whitney, $5; Henry Greenwall, $20; Herbert Kelcey, $5; Effie Shannon, $5; Louis James, $25; Detroit Lodge No. 44, B. P. O. Elks, $10; McFadden's Row of Flats company, $13.50; John D. Mishler, $10; Payton Sisters, $15; Jefferson De Angelis, $10; Man on the Box company, $20; H. E. Converse, $75; Kathryn Purnell company, $20; Gus Hill, $10; The Virginian company, $23; Honeymoon company, $6.50; Woman in the Case company, $13.50; His Last Dollar company, $15; Howard Dorset, $12.50; George D. Macintyre, $5; Shepherd King company, $14; Eternal City company, $9.50; Our New Minister company, $10; Warner Comedy company, $12.50; San Toy company, $13.50; total, $1,605.50.

ARTHUR C. AISTON RETURNS.

Arthur C. Aiston, who has just returned from the Pacific Coast, where he has been on tour with his production, Shadows on the Hearth, brings with him valuable information as to theatrical conditions in the West and the business influence of the ten-cent houses. The most important engagements of the company were at Kansas City, Denver, San Francisco and Los Angeles.

"Taking it all in all," Mr. Aiston is reported to have said, "our business on the tour to the Coast was satisfactory, but far from what it was two years ago. We made money, but we might have made more remaining nearer home. In San Francisco there are at least a dozen ten-cent houses in operation and half a dozen more slated to open almost any time. Los Angeles is not so bad, but it has plenty of them.

"Every one-night stand has them and San Diego has three, while two years ago it had none. It absolutely kills the galleries, and unless an attraction is known it has little chance. Both Shadows on the Hearth and my other attraction, Pretty Peggy, are now touring Texas and the business is first class.

DEATH OF CHARLES ZIMMERMAN.

On the night of Jan. 23 Charles Zimmerman, second son of J. Fred Zimmerman, Sr., the well-known manager, died of spinal meningitis in a New York sanitarium. At his bedside were his wife, his father and his two brothers, J. Fred Zimmerman, Jr., of this city, and Frank Zimmerman, of Philadelphia. Charles Zimmerman, who was twenty-eight years of age, began his theatrical career in Philadelphia, coming to New York seven years ago as treasurer of the Criterion Theatre. Later he became treasurer of the Princess Theatre and was finally appointed business manager of that house. While directing rehearsals of The Lightning Conductor, the Kelcey-Shannon piece which opened in Trenton on Christmas Day, he was struck by an automobile used in the play and thrown into the orchestra. Shortly afterward one leg began to show signs of paralysis. An operation on Saturday, Jan. 20, proved to be of no avail, since the malady of the nerve had already extended to the brain.

ENGAGEMENTS.

By Joseph Shipman to support Virginia Drew Trescott in When Knighthood Was in Flower: John J. Farrell, John W. Thompson, Macdonald Owen, Paul Anderson, John Dillon, Edward Dillon, John Adolfi, John Mackin, Irving Lancaster, Alix Ellis, George W. Swatland, Walter Graham, Percy Sewel, Martha Mayo, Marianna French, Margarette V. Dunne, Lottie Learn, and Mary Fisher.

Charles Horn, to play King Sugar Plum in The Gingerbread Man.

Frank Thomas, to play Colonel Gray in Northern Lights with the Albee Stock Company.

THE STAGE IN ROME.

Prose Theatre Opened—Two New Plays—Art You and Out of the West.

(*Special Correspondence of The Mirror.*)

ROME, Jan. 26.

Thanks to Count San Martino's energies, Rome, the sleepy city par excellence, has been aroused to an extraordinary theatrical awakening. Rome has now a permanent prose theatre and all intellectual Rome is interested in its fortunes, which so far are as brilliant as can be desired. At first there were doubts as to its success, but Count San Martino has overcome all difficulties. His iron will, his intelligence and culture have given Rome a permanent prose theatre equal to any in Europe, and it has surpassed in success even his most optimistic dreams. Julius Cæsar had a most extraordinary run, for Rome. It ran for twelve nights, a thing almost without a precedent in Rome, and each night the theatre was crowded!

The press also, which was skeptical at first, has now veered around and abounds in praise of the new undertaking. There's nothing like success.

One of Count San Martino's intentions is to discover young actors and actresses of talent and give them a chance of displaying their talent. He hopes by this to surprise the public by and by and to convert this permanent theatre into a baptismal font for future celebrities. Another of Count San Martino's projects is to reopen the old Corea Theatre for popular concerts. In fact, no other theatre in Rome is so well suited for popular concerts. It was once the Emperor Augustus' mausoleum, then a fortress and then an open theatre for Summer day performances. It has been shut many years, however, and latterly it has served as a sculptor's studio. But the sculptor died a short time ago and Count San Martino hopes now to secure it for his popular concerts.

Thanks to the orchestra of these concerts, which the municipality has lent to the Costanzi Theatre, Berlioz's Damnation of Faust has been given with a perfection unknown before. It would be difficult indeed to see such a *mise en scène* and costumes as here have been seen. During three hours the eye was dazzled by a series of stupendous tableaux, ending in the "Road to Hell," which almost takes the breath away in its strange and fearsome beauty. It is a cinematographic representation, accompanied by the most delicate, elegant and bold harmonies that ever issued from a musician's brain.

To return to our permanent theatre: after Shakespeare's Julius Cæsar we have had Goldoni's Pan, Calderon's The Alcade of Zalamanca, a couple of new one-act plays by Bracco and Martini, and a play by Oscar Wilde, which fell, although Pessana played in it.

Molière's Georges Dandin has also been given. But it is no longer quite suitable to a modern audience, witty though it be.

Another old novelty was The Morning After, which is the first piece Traversi ever wrote, when he was only a young *viveur*, who preferred baccarat to the drama. It was quite by chance that he thought of writing for the theatre. He was a success at once, and that decided him to leave the baccarat table and take to the stage instead. He has been a success ever since. He excels in one-act plays, though he has written comedies in four and even five acts, as The School of Husbands, The Flirt, Olympia's Ladder, etc. The Morning After is merely a little scene between husband and wife, but it is full of witty sayings and comic situations, with here and there a touch of irony and bitterness, but frivolous withal.

The Valle Theatre is also open and has been giving Cain, by Lord Byron. It is certain that Cain is not very interesting to the ordinary theatregoer. Nevertheless, it was much applauded on account of the actor's magnificent rendering of the part. Lucifer was also splendidly played. The play was performed several nights. Evidently English plays are rising in favor with the public of Rome. We have had three within as many weeks.

A young lady, Ida Finzi, has brought a new play to the Valle Theatre. It is called For You. It is in one act only, but it is pretty, interesting and dramatic. This is the plot: Clara Sirianl has been seduced by Valerius Faree, an author of repute. He abandons Clara and their child. The drama begins some years after this event, and we find Clara betrothed to an honest young fellow whom she loves. But Valerius returns and offers to marry her and to recognize the child. Clara at last consents for the sake of the child, and her betrothed gives his consent, also for the sake of the child. Tina di Lorenzo played Clara and Ando Valerius.

At the Nazionale Theatre we have had a new piece by a young Neapolitan author. Out of the West is the name of the piece. It is rather too sentimental and lachrymose, but there are some good points in it. The plot is simple. Emma is a poor girl, the daughter of poor and corrupted parents. She has a little sister who has fascinated an old man, who pays the rent of the little apartment. Emma has also been the mistress of a young man who left her to marry another woman. But he has kept the child and brings her up as if she were legitimate. By and by, however, Emma claims her child and Aponti is obliged to give her up. The girl, however, accustomed as she has been to a rich and respectable home, cannot adapt herself to the poverty and disorder of her mother's house. So one day she runs away and returns to her father's house. Emma makes another effort to get her again, but finally leaves her with the father and returns, more miserable than ever, to her old life.

Some of the scenes are well carried out, but the comedy was coldly received by the public, although Madame Borelli and M. de Sanctis were superb in their parts. As for the child, she made quite a sensation. There's the stuff of a great actress in her if she lives. At present she is only twelve years of age.

At the Salon Margherita Mlle. Pogy is attracting a numerous public by her fantastic bare-footed dancing. At the Olympia Salon we have the eccentric cyclist Tom Butler and an American singer who calls herself Elisa Browne.

This reminds me of a funny anecdote about Fregoli. It took place at a railway station while waiting for the train. An old women suddenly cried out that her pocket had been picked, and two men were arrested on suspicion. Soon afterward an official appeared on the scene and ordered that all the tickets were to be given up to him instead of being dropped into the boxes, as is the custom. This, however, aroused suspicion, and he was arrested and carried off. A few minutes afterward a police magistrate appeared to examine the two men previously arrested and ordered their release. Now it is known that the old woman, the ticket collector, and the magistrate were all one and the same person—Fregoli.

A banquet is shortly to be given in honor of Count San Martino, M. Boutet and the Band Master Vessella to commemorate the success of the new permanent theatre and the now popular concerts conducted by Signor Vessella. Writers, dramatic authors, critics, journalists, musicians and actors have already received invitations.

The King and Queen are taking great interest in the new permanent theatre and also in the popular concerts. They have been several times to both. This is a great encouragement to the enterprise. Italians, especially Romans, think so much of the presence of their sovereigns at public entertainments. But for to-day I must say, "Enough."

S. P. Q. R.

MR. AND MRS. NOBLES RETURN TO DRAMA.

Milton and Dolly Nobles will conclude their vaudeville engagements about May 10 and will then return to the dramatic stage. They intend to begin a four weeks' starring engagement in St. Louis about the last of May with a permanent stock company, playing their repertoire of Love and Law, From Sire to Son and The Phœnix, and for a closing week they will put on a new play written by Mr. Nobles and entitled The Whirlwind's Harvest. About sixteen weeks will be devoted to stock star engagements, after which a strong company will be organized for a tour of the principal cities, including eight or ten weeks in Greater New York. Mr. Nobles is now engaged in rewriting and strengthening The Phœnix, which will be modernized, but allowed to retain all of the salient features of the old play.

TELEGRAPHIC NEWS

CHICAGO.

The Darling of the Gods—Edna May—Tim Murphy's Revival—Notes.

(Special to The Mirror.)

CHICAGO, Jan. 29.

The news that the Shuberts had secured Julia Marlowe and E. H. Sothern for next season threw a spotlight on Samuel Gerson for a while last week, Mr. Gerson being the local representative of the rising firm. The bookings of the Garrick are expected to make a notable showing next season.

It is settled that The College Widow will return to the Studebaker in the Spring, but the date and extent of the engagement are not announced.

Preparations have been commenced for the first Chicago hippodrome at the Auditorium, beginning Saturday night, Feb. 24. Elephant stories have already begun to appear.

Coming Thro' the Rye is coming to the Chicago Opera House for a few weeks beginning Feb. 12. It will remain until the new production by the Chicago Opera House management, Three Graces, is ready. The scenery for this is about half finished. The run of His Honor the Mayor, which began as The Pink Hussars, will have continued seventeen weeks, about the same as The Land of Nod, which ran eighteen, with eleven performances a week instead of ten a week, which The Mayor has been playing. His Honor the Mayor will go on the road under the management of Fred Whitney.

The Darling of the Gods, as sumptuously staged as ever, brought Percy Haswell conspicuously into view at the Garrick last week, and the critics had much to say in her favor. Leslie Preston's Rosy Sky was excellent, and of course Robert Haines' Kara.

Edna May was personally as successful as ever at the Illinois last week, but her charm was exerted in spite of, rather than with, the musical play provided for her this season, The Catch of the Season, whose shortcomings are screened effectively with some excellent English specialties. As the pretty stepdaughter whom older and less attractive women of the family sent to bed instead of letting her go to the duke's ball with them, but who went just the same, to the huge satisfaction of the audience, Miss May is as sweet and fetching, dainty and artistic as ever. George Frothingham bobbed up as Lord Montcagle, and it was not long before the audience was wishing he had more to do. Farren Soutar was a very modern, unromantic duke to see, but he played cleverly, and his rather saucy love scenes with Miss May, which he made unusual with a comedy twist now and then, were palatable. In these scenes Miss May was delightful, evincing the delicacy, skill and a thoroughness that make her title clear to the enviable position she holds. The English specialties of Fred Wright, Jr., who played Mr. Gibson acceptably, were original, wonderfully neat and agile, and altogether of the high order of these imported artists, like Fred Walton of Toy Soldier fame. The dancing of Vivian Vowles, also from London, was immediately recognised as far superior to the usual skirt, toe and acrobatic dancing offered here, and undoubtedly is the best we have seen for several seasons at least. The scenery is sumptuous, the last scene, of the wedding, pleasing especially here.

Tim Murphy, playing the same comedy in the same theatre again after fifteen years, A Texas Steer, in the Grand Opera House, was one of the most popular attractions of last week. Mr. Murphy's Maverick Brander is still a remarkable creation, a complete characterization such as is not seen often nowadays. It was enjoyed accordingly by the large audiences, who nearly overwhelmed the star with applause and insisted on his saying something before the curtain. He complied with notable success. Dorothy Sherrod's Bonny had beauty, youthfulness and remarkable naturalness to make the bright love scenes satisfying, and Morgia Ward Lytton was pretty, arch and demure as Dixie Style. The supporting company was strengthened with William L. Gibson as Captain Fairleigh Bright, J. R. Armstrong as Major Yeil, and Adolph Jackson's Colonel Gall. The company includes Gordon Busby as Lieutenant Green, Douglas Jones and James F. Maher as Bragg and Blow, J. Xerxes Hinton as Colonel Pepper, O. J. Griffin as Fishback, Augustin MacHugh as Knot Innitt, Charles H. Dayton as waiter and bellboy, Mrs. Aubrey Powell as Mrs. Brander, Adelaide Randall as Mrs. Campbell, Annie Shean as Mrs. Bellows, Clara Temple as Mrs. Woodhead, George W. Pertain as Senator Bellows, Albert Conrad as Judge Woodhead, James T. Fellows as the valet.

Manager William Roche, of the Academy and Bijou, lost his mother last week and was unable to go to the funeral on account of his own illness. He has been confined to the house several weeks with the grippe, but is improving.

Wilton Lackaye was an interested visitor at the People's one afternoon recently, and I hear he found a part in a new play which interested him.

E. J. Hasson, supposed to be the author of the Lost Rosebud story that got the police of the Twin Cities excited, was in town last week with Al Leech, in Girls Will Be Girls, of which he is manager.

Bert Coote toned up vaudeville in Chicago with his admirable sketch, bright company and his own masterpiece of the stupid young man of wealth whose awful slowness of cerebration is atoned for somewhat by his good character and some saving lucid spells of good common sense. The dramatic stage offered very little, if any, acting that was better than Mr. Coote's. It was one of the biggest hits on the Haymarket bill last week, and there were lots of good things on the bill.

Rudolph Magnus and Bertha Dowining have joined the Waldman company for a tour in The Merchant of Venice. Mr. Magnus will play Bassanio.

The Actors' Church Alliance meeting last week attracted especial attention. Dr. Cigrand, the speaker, said Chicago should have a censor, and there is more truth than poetry in that remark.

Edna Earle Linden, formerly leading woman of the People's, is out of the hospital after a long illness.

Michael J. Byrne, oldest of the Byrne brothers, whose Eight Bells is filling one of the most successful fortnights in all of its fifteen or more annual visits to Chicago, is now ahead of the attraction. Referring to Eight Bells as a youth of fifteen, he says the youngster is healthier than ever this season.

The Man on the Box, with Dixey, and Heart of Maryland follow Darling of the Gods at the Garrick.

The Orlenoff Russian players come to the Studebaker on Feb. 12 in Children of Vanushin, Children of the Night, Uncle Wanda, Master Builder, Hedda Gabler, Sunken Bell, Lonely Souls, and others.

The engagement of Babes in Toyland at the Grand, which began last night, starts with indications that it will maintain the remarkable prosperity of that house this season.

The Lion and the Mouse company will include Margaret Illington, Arthur Byron, Joseph Kilgour, George Parsons, Grace Thorne, Flora Juliet Rowley, R. A. Roberts, Florence Gerald, A. S. Lipman, Edith Shayne, W. H. Burton, Lillian Dix, Ada Curry, P. S. Barrett.

Percy Hammond says in the *Post* that William Etten has gone to the Holy Land with George Ade. Fables in slang in Jerusalem!

The Chicago chapter of the Owls, which has many actors among its members, and is prospering, elected officers for the year last week as follows: President, Dr. E. F. Pettijohn; vice-president, A. Milo Bennett; treasurer, Dr. C. S. Bigelow; secretary, George U. Stevenson; invocator, William F. Clifton. Frederick Van Rensellaer and Frank Farrington, of His Honor the Mayor, joined the chapter.

The Ben Greet engagement at the Studebaker is for two weeks, beginning on Feb. 26.

The palatial Majestic is developing a carriage vaudeville patronage and "making good" as to its purpose of becoming the elite vaudeville house.

John J. Corbett and Selma Forrester joined the Texas Ranger company that opened last night at Blue Island. Marie Edmund has the soubrette role.

William Swor, who was the scarecrow in one of The Wizard of Oz companies, gave a good account of himself in Nat Wills' tramp part in A Son of Rest. Blanch Henshaw was bright and pleasing as Bessie Atherton. The production is well maintained in chorus, costuming, and scenery.

Clyde Fitch's The Woman in the Case returns next week, after its month of crowded houses at McVicker's, with Blanche Walsh as star. The return engagement is at the Columbus and Manager Max Weber has reason to expect a big week. Margaret Bennett, who has been playing Mrs. Carter's part in Heart of Maryland, will have Miss Walsh's role, and the company includes Thomas Coffin Cooke, William Cullington, and Dorothy Crane.

Beatrice Mackenzie was personally successful in the musical comedietta she produced at the Majestic last week, but her husband, Lew Newcomb, did not succeed in giving her as good a playlet as she is worth. However, Miss Mackenzie's attractive appearance and personality, enhanced by a fine voice, overcame the obstacles and enabled her to start in vaudeville with encouraging prospects after all. The conversation patchwork of bits of popular songs is a little blind for a climax and should be cut and changed. Walter Shannon was well cast as the young stock broker and sang finely. Harry Duncanson's Chinaman got numerous laughs, but was rather too rough and heavy.

Al. Leech and Buds in Girls Will Be Girls found favor, as usual, with large audiences at the Great Northern last week.

Andrew Mack is due at McVicker's soon in Tom Moore and The Way to Kenmare.

Great preparations are going on at the Colonial for the production of The Prince of India next Monday night. J. C. Huffman, stage-director, arrived yesterday with 145 members of the company. The house is dark this week.

The bills this week: Studebaker, The Sho-Gun; Illinois, Edna May; Grand Opera House, Babes in Toyland; Garrick, Man on the Box, with Dixey; Chicago Opera House, His Honor the Mayor; Great Northern, Four Mortons; La Salle, The Umpire; Bush Temple, Banker's Daughter; People's, Midnight Bell; Columbus, Eight Bells; Marlowe, When We Were Twenty-one; Alhambra, Black Patti Troubadours; Academy, Hearts of Gold; Bijou, Why Girls Leave Home; Criterion, Barney Gilmore.

Amy Leslie says Blanche Ring and Mabel Barrison are to leave the Chicago Opera House Musical Comedy company at the close of the run of His Honor the Mayor.

Prospects indicate that May Irwin will be one of the big hits of the season at McVicker's.

Estelle Vodrie, a society young woman of Omaha, who has been studying under the direction of Hart Conway at the Chicago Musical College, made her first public stage appearance Saturday at Music Hall in The Old Gentleman Upstairs, a farce by Helen Bagg.

The production of A Texas Steer at the Grand recalls that Julian Mitchell was the original private secretary and George Marion the original "Minister to Dahomey."

When William A. Brady has a little spare time he renames that Indian play. It's called The Redskin now.

The *Post* says Flora Zabelle, in town last week, had received an offer from Joe Weber to join his New York company.

George Cohan is to Cohanize Chicago next Summer "to a finish," it appears, with George Washington, Jr., Forty-five Minutes from Broadway and Little Johnny Jones, all at the same time—Illinois, Colonial and Great Northern.

G. A. Kobold, of the Dominion Theatre, Winnipeg, was in town last week completing arrangements for transferring the booking to the control of the Western Association of Vaudeville Managers. The new arrangement will go into effect Feb. 12. The Dominion is comparatively new and has been very successful.

In a conversation this week with Fred Power, the former stage director of the Players, who had his tongue cut out, he told me that Dr. Senn, Chicago's most famous surgeon, who performed the operation, said it was the most remarkable operation as well as one of the most difficult he ever performed. Dr. Senn remained hours at a time with his patient. The necessary incision in the neck severed four arteries, but the lightning quickness, unerring judgment and skill of Dr. Senn saved life when confessedly the chances were all against doing so.

Punch Wheeler, en route from Dockstader's Minstrels to the Sells-Floto Circus at Denver, was in Chicago last week. Being weary of theatres, Mr. Wheeler enjoyed himself by having his eyes treated with light-rays. He intimates that his physician told him not to tell any funny stories for a while and did not seem to take much interest in his case until, looking through him with an X-ray lamp, he saw a large gold piece in a pocket. This metal was afterward found to be a trunk check.

The *Evening Post* dramatic department says that the young capitalist who has been supposed to be the backer of The Geezer of Geck, Kafoozelum, and Comin' Thro' the Rye has "invested" $80,000 up to date. The man behind the check book in this instance is reported to be only thirty years old, yet a banker, lumber baron and mine magnet of the West.

Simon Nahm, representing Broadhurst and Currie, and ahead of A Son of Rest, says the tour of this attraction has been very satisfactory so far this season.

William Odell, who proudly refers to his title of "Old Circus Horse" Odell, has become treasurer of the Bijou after nine years on the staff of the theatre in other capacities and thirty years in the business. W. J. Smith has been appointed advertising agent.

Manager William Roche of the Bijou and Academy has been seriously ill and confined at home, where his mother also is very ill.

William Veasey has been assured in a letter from the District Attorney at Gaffney, S. C., that the prosecution of the hotel keeper held for the fatal shooting of Abbott Davidson, of this city, and Milan Bennett will be pushed with due vigor. The trial will begin on Feb. 26. The funeral of Mr. Davidson was held here.

Arthur G. Cambridge, the veteran dramatic agent, is very ill with heart trouble at his home in this city.

E. J. Carpenter's At Cripple Creek, with Millicent Evans, is winning laurels and something else fully as useful in the West. Mr. Carpenter says Salt Lake City calls it the best melodrama.

R. E. Magnus, a successful young Chicago actor and manager, whose Everyman in several tours of the old play under his own direction elicited favorable criticism, has completed a four-act Western drama he calls The Crooked Trail. After a short tryout in a few towns he is revising it.

Howard Laing, who has served the Chicago, Milwaukee and St. Paul road longer than most men live and who is the dean of the theatrical passenger agents of Chicago, has been critically ill with the grip for several weeks. Friends all over the country will be glad to hear he will be out again soon.

OTIS L. COLBURN.

WASHINGTON.

Mizpah—Zira—Sergeant Brue—Mexicana—Metropolitan Grand Opera Company.

(Special to The Mirror.)

WASHINGTON, Jan. 29.

Mizpah, Ella Wheeler Wilcox's and Luscombe Searle's charming poetical play, taken from the Biblical story of Esther, is this week's attraction at the New National Theatre. E. H. Sothern and Julia Marlowe follow.

Margaret Anglin in Zira proves a potent attraction at the Belasco. Cyril Scott in The Prince Chap opens next Monday.

Frank Daniels in Sergeant Brue, on his opening at the Columbia Theatre, faces an audience that tests the capacity. The improvement in the comedy since seen here in its earlier stages is obvious. Mrs. Leffingwell's Boots follows.

Kolb and Dill on their double appearance today at the Majestic Theatre in I. O. U. scored a signal success as the best of German comedians. They are new here, but they are entertainingly clever at all times. Hilda Thomas in The Show Girl is next week's bill.

Charles E. Blaney's military drama, Across the Pacific, crowds the doors of the Academy of Music. The next attraction is After Midnight.

Mexicana has proved its worth as a strong comic opera success by the continued large audiences at the Belasco, and Chauncey Olcott has had an unusually large following at the Columbia.

Signor Caruso, Jean Gerardy and Bessie Abbott, with Isidore Luckstone as accompanist, were the musical celebrities appearing at a musicale given by Mr. and Mrs. Perry Belmont on Jan. 25.

To-morrow afternoon comes the second concert of the Philadelphia Orchestra's season under Fritz Scheels, conductor. Olga Samaroff is the soloist.

Ira J. La Motte, formerly manager of the Belasco, has been engaged by Messrs. Stair, Rife, Nicolai and Kernan to manage the Bijou Theatre in Baltimore. Charles W. Pryor, formerly assistant treasurer of the Belasco, goes with Mr. La Motte as treasurer.

Conried's Metropolitan Grand Opera company will give four performances at the National Theatre commencing on March 22. The Queen of Sheba, Lucia, La Tosca, Haensel and Gretel, and I Pagliacci will be presented. JOHN T. WARDE.

BOSTON.

Babes in the Wood—Digby Bell—Theatre Bills Heard—Irish Plays—Notes.

(Special to The Mirror.)

BOSTON, Jan. 29.

Boston is coming the nearest to an English pantomime season that it will this year, for The Babes in the Wood is here at the Boston, with its name changed back to what it was before the New York engagement. It is certainly a most elaborate spectacle, and the effects appear to special advantage in a house and with a stage as large as this. The company is especially good, and Fred Walton, the English pantomimist, made a big hit upon his first appearance here. Much faith is put in The Babes in the Wood, as the spectacle is expected to run for six weeks.

Digby Bell is another important newcomer in town, and at the Park a good sized audience welcomed him here in The Education of Mr. Pip. While most of his previous engagements in Boston had been devoted to comic opera, he scored a hit as a comedian, and the play built around the Gibson pictures was greatly liked.

A decided change in plans was made at the Hollis for this week. So great was the success of William Gillette in Clarice for the fifth week of its stay in Boston, the third extension of the engagement, that arrangements were quickly made for another move, this time to the Hollis. The booking in Washington was canceled, and Veronique, which was to play its farewell week in America with the London company, was relegated to five special matinees. Several of the members of the company will sail from New York on Saturday.

Mary Hall has another chance to show her great versatility at the Empire by appearing as Babbie in The Little Minister. Less than a month ago she was giving La Tosca, and the great difference in the two characters shows the wide range of the cleverness of the leading lady of this stock company. She was a dainty and winsome Babbie, making no attempt at imitating Maude Adams, but giving a thoroughly admirable impersonation. The stock company gave good support, so that the Barrie comedy was well played throughout.

It was especially interesting to the loyal patrons who have followed the stock company at the Castle Square throughout its long line of successes to have Alabama revived for this week, for that was one of the first plays given there years ago and helped to establish the way to the prosperity which has never been interrupted. The revival to-night was strong in every way and attracted universal praise. Lillian Kemble was a thoroughly admirable Mrs. Page, and John Waldron fairly divided the honors with her as Colonel Preston.

N. S. Wood has been well received on his engagement as a visiting star with the stock company at the Bowdoin Square, but this is the last week of his stay here. A change in play was made to-night and The Orphans of New York was given in a revised and even more effective form. His character of Shiner, the bootblack, was one of the best characters that Mr. Wood has given here in some time.

Viola Allen has only the present week left of her stay at the Colonial, where The Toast of the Town has been drawing fine houses all the engagement. Miss Allen's Betty Singleton is an interesting change from the Shakespearean heroines which she has been playing, and her personal success has been unquestioned. Her company is admirable, Isabel Irving and Fanny Addison Pitt being among the best liked in the company.

Wonderland continues to fine business at the Majestic, where it has been pronounced one of the liveliest beauty shows that Boston has seen in a long time. Sam Chip is one of the drollest comedians seen here in such a play in years, and his personal success has been the big feature of the production. Lotta Faust, Bessie Wynn and Elvia Crox Seabrooke also make much of their respective characters. A change in cast will have Bert von Cline replace George McKay as one of the professional heroes for the remainder of the engagement.

Johnny Baker and Mayme Gehrue, who have been well known here as vaudeville favorites, made their initial appearance as musical comedy stars at the Globe before a large house and were well received. They have a capital company and Lovers and Lunatics is given with amusing effectiveness.

Happy Hooligan's Trip Around the World is the new play at the Grand Opera House this week and proves that musical comedy like this is just as well liked as melodrama by the clientele of this house. The engagement will be followed by The Volunteer Organist.

This is the last week of the engagement of Marie Cahill in Molly Moonshine at the Tremont, where the engagement has been one of the most successful ones of the entire season at this house. There has hardly been a night during the past fortnight when every seat in the theatre has not been sold. This is the biggest engagement that Miss Cahill has ever played in Boston.

A Charles Frohman attraction at the Majestic will be a decided innovation in Boston theatricals, but that is what has just been arranged for, as Ella Wheeler Wilcox's play, Mizpah, will come here for an indefinite run beginning on Feb. 12.

J. L. Seeley, who has been with the Empire company, has been engaged to join Bluegrass for its production in Philadelphia.

Several of the members of the cast of Veronique have announced their intention of remaining in this country and taking other engagements which have been offered since the announcement that the English comic opera would close.

Antonio Maiori, who gave La Morte Civile so successfully at the Hub, was at that house with his company to-night to give Othello, and to-morrow he will give Hamlet there. These performances of tragedy are great events for Little Italy, whose inhabitants have not heard a play in their own language since Duse was here.

Sarah Bernhardt had a busy week of it for the last of her fortnight in Boston. One afternoon she was taken out to Harvard and shown around the college. She was taken to the great athletic stadium, and tea was served in her honor at Randolph Hall. The next night about seventy-five members of the Cercle Francais attended the performance of Phedre, and the theatre was decorated in their honor with French colors and seals.

Denman Thompson was in town last week and at the Adams House.

A sneak thief made his way into the Homoeopathic Hospital and one of the things that he stole was a suitcase containing the manuscript of Fantasma and account books of the Hanlon brothers. These were the property of Munroe C. Douglass, business agent for the Hanlons, who was at the hospital.

James Arthur Mackintosh, brother of Louise Mackintosh, the actress, was married to Miss Elise Estelle Scott last week at the bride's home in Chestnut Hill. They started on a wedding tour to Mexico City, where Louise Mackintosh and her husband, Robert Rogers, have been playing with the Beryl Hope stock company. Since then news has been received here of the disbanding of the company and the departure of most of the players for the North.

At the State House last week there was a lively interest in the hearing on the bills providing for changes in the theatre laws. Several measures have been introduced tending to relieve the situation in smaller places and towns where halls are used for occasional performances and not for regular seasons. There were representatives from many places who spoke in behalf of one measure or another, and only one person after hearing spoke in opposition to the proposition to make a change. Not one of the Boston theatrical men attended the hearing. Earlier in the week the measure to prohibit ticket speculating on the sidewalks came up, but there was a continuation in regard to the matter.

A wonderfully interesting performance of Irish plays was given at the Colonial on Jan. 25, under the direction of Clayton D. Gilbert, who chose four strikingly contrasting plays for his programme. These were The Saxon Shillin,' by Patrick Colum; The Lost Saint and The Twisting of the Rope, by Douglass Hyde, and Riders to the Sea, by J. M. Synge. The gloomy simplicity of these works of the Irish national theatre was admirably brought out under the direction of Mr. Gilbert, and the representation attracted much attention in literary and artistic circles. There were several instances of notably fine acting in the performance. Beulah Marie Dix, best known as a dramatist and novelist, proved an admirable actress in The Saxon Shillin', and Alice Hastings quite took the honors of The Twisting of the Rope by the simple but touching effectiveness with which she invested the character of Oona. It was an exceedingly difficult bit of work, but was notably fine, especially in its variety of facial emotion. In Riders to the Sea the heart-broken, crooning old mother was splendidly given by Cornelia Hollinshead, and the manner in which the moaning peasants were introduced was an illustration of excellent stage management, which always characterises any entertainment that Mr. Gilbert gives.

The Lion and the Mouse will not come back to the Park this season after all, and William Collier will take his time with On the Quiet.

Next week amateur players will have the call, for the Cadets will be giving Miss Pocahontas at the Tremont, and at the same time Knights of Columbus will give The Isle of Dreams, with book by Hugh P. McNally, dramatic editor of the *Herald*, at the Majestic.

Edwin Nicarde is not to retire from the stock company at the Empire, where he is one of the favorite players.

Arrangements have been made by the Boston Stage Society for a revival of A Lady of Quality, Julia Arthur's old success, at the Castle Square.

JAY BENTON.

PHILADELPHIA.

Fantana—George Washington, Jr.—Sothern and Marlowe—Strongheart—Nethersole.

(Special to The Mirror.)

PHILADELPHIA, Jan. 29.

The special feature for the week is the first representation in this city of Fantana by the Jefferson De Angelis Opera company at the Lyric Theatre with the original cast and production. De Angelis is a great favorite and in the role of Hawkins surpasses all his previous efforts as a funmaker. De Wolf Hopper in Happyland follows Fantana.

George Washington, Jr., George M. Cohan's latest musical play, opened to-night at the Chestnut Street Theatre for a two weeks' engagement. It is elaborately staged and is full of fun and pretty music.

Olga Nethersole, for her second and final week at the Chestnut Street Opera House, apears in Carmen, Sapho, Magda, and The Second Mrs. Tanqueray. This is the best engagement ever played by this popular star in this city. Lillian Blauvelt in The Rose of Alhambra comes on Feb. 5.

For the third and final week of the Sothern-Marlowe engagement at the Broad Street Theatre The Merchant of Venice and Romeo and Juliet are the programme. Both of the stars are magnetic attractions here, and this engagement will long be remembered as a special event by lovers of Shakespeare. William H. Crane in An American Lord follows on Feb. 5; William Gillette in Clarice on Feb. 19, and Maxine Elliott on March 5.

Strongheart, with Robert Edeson, the offering of the Garrick Theatre for two weeks, opened to-night with fair patronage. Mrs. Leffingwell's Boots comes for the week of Feb. 12.

The Mayor of Tokio, with Richard Carle and Emma Janvier in special hits, is in its second and final week at the Walnut Street Theatre. There is no underline for the week of Feb. 5, although Ezra Kendall in The Vinegar Buyer was scheduled. A new production entitled His Majesty is on the stocks for Feb. 12, two weeks, introducing Blanche Ring.

The annual engagement of 'Way Down East opened to-night at the Park Theatre, to remain for two weeks. Fiske O'Hara in Mr. Blarney from Ireland comes on Feb. 12; Kellar, the magician, on Feb. 26, and The Sultan of Sulu on March 12.

Buster Brown, with Master Gabriel and the original cast, holds the week at the Grand Opera House, with the usual success. It is now on its final tour, as Master Gabriel appears in a new play the coming season. David Higgins in His Last Dollar arrives on Feb. 5; Lovers and Lunatics on Feb. 12.

King of the Opium Ring is the attraction for week at the Girard Avenue Theatre. The sensational drama scored a genuine success. It is splendidly rendered by a competent cast and the Sam Ping Lee company of Chinese actors. Under Southern Skies is billed for Feb. 5.

At the National Theatre Broadhurst and Currie present Texas, a costume play depicting ranch life. Mabel Dixey and Charles D. Coburn head the cast, aided by a good company, in a breezy production that appeals to the masses. The House of Mystery opens on Feb. 5.

Charles T. Aldrich in Secret Service Sam is at the People's Theatre. No Mother to Guide Her follows on Feb. 5; Confessions of a Wife on Feb. 12 and Across the Pacific on Feb. 19.

Hart's Kensington Theatre has a good card in When London Sleeps as produced by the James H. Wallick Amusement company. Child Slaves of New York is billed for Feb. 5; The Eye Witness for Feb. 19.

Blaney's Arch Street Theatre offers More to Be Pitied Than Scorned. The Sign of the Cross comes on Feb. 5.

Forepaugh's Theatre Stock company offers an elaborate production of Pawn Ticket 210, with Affie Warner in the role of the waif made famous by Lotta. This play was written by David Belasco and Clay M. Greene and appeals to our theatregoing patrons as an up-to-date offering. For the first time at popular prices, on Feb. 5, Duchesse Du Barry will be presented.

Darcy and Speck's Stock company at the Standard Theatre revived Uncle Tom's Cabin, with George Arvine and Mattie Choate in the principal roles. The daily matinees here are well patronized and growing in favor. Tracked Around the World comes on Feb. 5.

Dumont's Minstrels at the Eleventh Street Opera House on account of the large patronage find it unnecessary to change programme. This is the final week of William Henry Rice, female delineator.

Burr McIntosh, the former actor, now prominent as an official photographer, will give two illustrated travel lectures at the Lyric Theatre on the afternoons of Feb. 5 and 6.

Musical Notes: The Metropolitan Opera company will sing Don Giovanni at the Academy of Music on Jan. 30. The Philadelphia Orchestra presents Olga Samaroff, pianist, as the so-

loist at the weekly concerts at the Academy for the matinee of Feb. 2 and the evening of Feb. 3.

Fire Marshal Lattimer, with his assistants, made the rounds of all our places of amusement during the past week and found some of the orders and injunctions issued after the Chicago theatre fire not complied with. Standing in the aisles and rear of the seats is forbidden and this order is now to be strictly enforced. One of our theatres went so far as to sell seats on stairways in the auditorium. No wonder there was complaint lodged by our theatregoers.

S. FERNBERGER.

ST. LOUIS.

Little Johnny Jones—The Heart of Maryland—Andrew Mack—The Woman in the Case.

(Special to The Mirror.)

ST. LOUIS, Jan. 29.

Little Johnny Jones, without George M. Cohan and considerably scaled down otherwise, is, by decree of the Trust, being foisted on an unresisting clientage at the Olympic this week. Considering the changes of personnel and arrangement the piece has suffered it should be playing at the Grand, Havlin's, or the Imperial. Stella Tracey's presence in the cast helps some. The show-girl features of the piece prove a trifle wearisome after the long succession of such things at the Olympic; but nobody is saying anything against Colonel P. Short in this relation, because he is "doing the best he know how." In the cast are Sam Ryan, Tom Lewis, Charles Bachmann, Helen Courtney, Adele Rafter and some deserving strivers for recognition.

Andrew Mack, fresh from the land of the ornithorhyncus, the marsupials and other animals indigenous to large insular possessions, the one in this instance being Australia, is at the Century in The Way to Kenmare. Long sea voyages in the interim have not adversely affected Mack's voice, and he puts up a pleasing entertainment. Some really tuneful songs have been written into the piece and Mack sings them just as if his name were Chauncey Olcott. The Way to Kenmare has the further virtue of not being too insistently Irish, and in this respect departs consistently from many models that might be mentioned.

A strong, well-balanced company is playing The Heart of Maryland at the Garrick this week. Much new scenery has been provided, and at last night's performance the play was given with all the freshness of a premiere.

In honor of the one hundred and fiftieth anniversary of Wolfgang Amadeus Mozart the United Singing Societies of St. Louis gave a concert at the Odeon on Wednesday night which preceded the performance of Renaissance by the German Stock company. In Renaissance the Heinemann-Welbers were well bestowed, especially Emilie Schoenfeld in the velvet clothes of the boy Vittorino. Last night occurred the annual benefit of Ferdinand Welb. He chose Wildenbruch's historical drama, Fathers and Sons, treating of the Napoleonic era in Germany. The beneficiary received an ovation and many presents and the company gave an excellent performance.

The Whirligig of Time, which, like politics, makes strange bedfellows, brings Al. Leech and his trio of rosebuds to the Grand this week. Last year they were at the Century and the season before that at the Columbia. They are offering Girls Will Be Girls, in which the humor is comprehensible without a diagram, and the music is mostly rhythm. The chorus works.

The Woman in the Case is making a swift slide this trip from the Olympic to the Imperial. Clyde Fitch's notorious lack of moral balance never showed itself more objectionably than in that scene with the two women, and even the somewhat neater refinement of Margaret Bennett goes amiss in the attempt to tone down this episode in degeneracy.

Thomas E. Shea is proving himself a real actor at Havlin's. He is going to give us The Bells, Dr. Jekyl and Mr. Hyde, and The Pledge of Honor.

Definitely at last comes the announcement that Sarah Bernhardt is to play at the Garrick, and her dates are March 1-3, five performances. This finally disposes of all the cheap talk by a certain "impresario" here that he had a contract with Madame to bring her to the Odeon. The eagerness with which some newspapers snap up and print theatrical news without verification and simply on the say-so of bounders is amazing. Madame Bernhardt is to play La Sorciere, La Tosca, Camille, and Sapho. For the Friday matinee, not yet arranged, Magda may be the bill. She is to play Sapho without the staircase scene, by which omission she again scores heavily for artistic finesse.

For the week of Feb. 4 the Garrick is to have Arnold Daly and his company in the George Bernard Shaw comedies, You Never Can Tell and Candida. Shaw has been most assiduously studied by the numerous local literary clubs, these two comedies having been read and discussed for some time. The mere announcement that the Shuberts were to bring Daly to St. Louis was sufficient to incite a lively inquiry at the box-office.

Harry Corson Clarke passed through here the other day on his way East. Time seems to have forgotten him and the Fates are busy with other mortals. Long may he wave!

RICHARD SPAMER.

BALTIMORE.

Robert Mantell—The Embassy Ball—The Prince Chap—The Runaways—The Bishop.

(Special to The Mirror.)

BALTIMORE, Jan. 29.

Robert B. Mantell appears this week at Ford's in repertoire, opening with King Lear. Mr. Mantell has surrounded himself with an excellent company and the production to-night was on a splendid scale. Marie Cahill will follow in Molly Moonshine. She in turn will be followed on Feb. 12 by Blanche Walsh in The Woman in the Case. The Sho Gun will be seen for the first time on Feb. 19, and on Feb. 26 The Prince of Pilsen will arrive.

Lawrance D'Orsay holds the stage of the Academy in The Embassy Ball. Next week Olga Nethersole will be seen at the Academy in repertoire, and following her E. H. Sothern and Julia Marlowe will appear in Shakespearean productions.

William M. Lawrence presents Cyril Scott in The Prince Chap at Albaugh's. De Wolf Hopper in Happyland will follow.

George Evans entertains the patrons of the Auditorium in the fantastical musical comedy, The Runaways. The performance abounds in fun and song hits, and the chorus is made up of a number of pretty girls. The new musical comedy, Lovers and Lunatics, will follow for the week of Feb. 5. Johnnie Ford and Mayme Gehrue head the company.

After Midnight is the title of the sensational drama playing at the Holliday Street. The production is by Spencer and Aborn, and is presented by a competent company. The staging is realistic and the play entertaining. At the World's Mercy is the underline.

Theodore Kremer's melodrama, A Race for Life, is staged at Blaney's. A horse race and a real rain storm add to the attractions. Next week comes The Flaming Arrow.

Circus Day and a vaudeville bill are presented at the Bijou Family Theatre.

Jean Gerardy, 'cellst, will appear at the next Peabody recital on Feb. 2.

Olga Samaroff, soloist, will be heard with the Philadelphia Orchestra on next Tuesday evening at the Lyric.

The Bijou Theatre opens to-night under the management of James L. Kernan. It will be conducted as a vaudeville house, catering to the East Side.

Burr McIntosh will give two illustrated lectures at Ford's on Feb. 8 and 9, entitled "Travels in This Country and Abroad."

Mispath scored quite a success at Ford's last week, Adele Block and William H. Harcourt making personal successes.

The delight of the week, however, was William H. Thompson's performance of the Bishop, at Albaugh's. Mr. Thompson and Drina De Wolfe treated us to charming comedy. The entire cast was excellent.

HAROLD RUTLEDGE.

PITTSBURGH.

Happyland—It Happened in Nordland—York State Folks—The Sultan of Sulu.

(Special to The Mirror.)

PITTSBURGH, Jan. 29.

It was a large and highly pleased audience at the Belasco to-night, where Happyland is the attraction, and the star, De Wolf Hopper, was accorded a hearty welcome. The first half of next week the Thalia Theatre Yiddish company will be seen in three different plays, and the second half is booked by Sarah Bernhardt in four different plays.

It Happened in Nordland holds the week at the Nixon. Richard Mansfield follows next week in a repertoire of seven plays.

At the Alvin, The Sultan of Sulu began its week's engagement before a large audience. It is given by a strong company and is very well mounted. The County Chairman is the underline.

For His Brother's Crime is again seen at the Bijou, where to-day's large audiences plainly showed that the public was pleased with the play. One of the annual favorites, In Old Kentucky, comes next week.

Uptown at the Empire to-night the house was filled by an audience which placed the stamp of approval on York State Folks, which is seen for the first time in this city. Neighborly Neighbors follows.

The Knickerbocker Burlesquers, featuring Jack O'Brien, attracted large audiences to-day to the Gayety. Bob Manchester's Cracker Jacks come next week.

The Academy has the Tiger Lilies company.

The Apollo Club's second concert will be given at Carnegie Music Hall on Thursday night, and the Pittsburgh Orchestra, Emil Paur, director, has been secured to accompany several of the club members, which will add greatly to the enjoyment of the programme.

The mail orders of seats for the Sarah Bernhardt performances are unprecedented in the history of local theatrical attractions. There will be very few seats offered for sale when the box-office opens next Monday.

Margaret Anglin and her company will play a return engagement at the Belasco in Zira for the week of Feb. 26.

Edna May in The Catch of the Season follows Richard Mansfield at the Nixon.

ALBERT S. L. HEWES.

CINCINNATI.

The Marriage of William Ashe—The Climbers—In Old Kentucky—German Stock.

(Special to The Mirror.)

CINCINNATI, Jan. 29.

Grace George appeared as a star at the Grand to-night for the first time in three years, playing The Marriage of William Ashe. A large and fashionable audience followed the play with close attention and many evidences of approval. Eleanor Robson follows in The Girl Who Has Everything and Merely Mary Ann.

The Climbers was the bill of the Forepaugh Stock company at Robinson's yesterday, and continues through the week. Adora Andrews, who won many friends here a few years ago as a member of the old Pike Stock company, made her first appearance yesterday as leading woman, succeeding Lavinia Shannon, and was the recipient of a cordial welcome. It is understood that Mary Hall has been engaged as leading woman for a number of weeks, beginning with the early Spring.

D. H. Hunt, the former manager of the Pike, was in town for a few days last week. Rumor connects him with the management of the new Schubert house on Vine Street.

In Old Kentucky is paying its annual visit to the Walnut, where its popularity seems to increase with the years. This season Marion Shirly has the leading role.

The German company yesterday played The Clemenceau Case for the first time here in that language. The occasion was notable as the first appearance here of the new leading woman, Alice De Fontlive, who charmed all by her gracious acting.

Selma Herman is at Heuck's in The Queen of the Convicts. Miss Herman has a great following in this city, due to her long engagement here in stock a few years ago, and her personal reception at each performance has been most flattering.

The Burglar's Daughter is the bill at the Lyceum, where it is greeted with enthusiastic approval.

H. A. SUTTON.

CUES.

A bill has been introduced into the Kentucky Legislature to prohibit the production in that State of "any play that is based upon the antagonism allowed formerly to exist between master and slave or excites race prejudices." The bill followed the presentation of The Clansman at Frankfort on Jan. 22.

Mrs. Blanche C. Martin gave a recital of Justin Huntley McCarthy's If I Were King at the Waldorf-Astoria on Jan. 23.

The Strollers' Club is to have a German night at the club house on Feb. 3. All the German singers of the Metropolitan Opera House are to be present.

An elaborate production of The Judge and the Jury, a Western play, by H. D. Cottrell and Oliver Morosco, is to be made in New York this Spring.

Henry Arthur Jones' new comedy, The Heroic Stubbs, was produced at Terry's Theatre, London, on Jan. 24, with James Welch in the principal role.

Grace Chapin has secured a divorce from Ellis Chapin, and has been granted custody of her five-year-old boy.

The Gambler of the West, by Owen Davis, is to be produced at the Academy of Music some time this Spring, under the direction of Al. H. Woods.

It is said that Blanche Ring has concluded arrangements to play a leading role in His Majesty.

The title of the new play in which Hattie Williams is to star this Spring has been definitely named The Masquerading Girl. Joseph Coyne and Harry Kelly are to have parts in the cast.

William A. Brady's Indian play, which he has christened The Red Man, is to be presented at a New York theatre within a few weeks. This play was first presented in Milwaukee without a title and was favorably received.

Ada Gifford, who is playing the role of Mrs. Brown in Buster Brown, has completed a musical comedietta entitled The Candy Trust, which will be presented soon by an amateur organization.

Nero, by Stephen Phillips, was produced at His Majesty's Theatre, London, by Beerbohm Tree on Jan. 28.

William F. Scheller has been called to his home, at Green Bay, Wis., on account of the serious illness of his mother.

Al. H. Wilson returns to New York on Feb. 5 at the West End Theatre in The German Gypsy, in which he recently scored a hit at another theatre.

Pauline D'Arcy is the title of a new emotional drama which Florence Roberts produced Sunday, Jan. 28, in Denver. Mrs. Dr. Smith and Lucius Henderson are its authors. The latter has an important role in the new play.

Raymond Gilbert has engaged Harry Pearson, David McRoberts and Walt Whitman to replace Allan St. Johns, Fred Backus and Allan Brooks in the cast of A Russian Slave. Mr. Pearson will direct the stage.

The Trancoso Trail will have its premiere at Rochester, N. Y., on Feb. 6, and after a few weeks on the road will be seen in New York.

METCALFE'S CASE.

The Brief of the People's Attorney in "Life's" Contest Against the Trust.

Life this week will publish the following resume of the prosecuting attorney's brief in the conspiracy case instigated by James S. Metcalfe of *Life* against the Theatre Managers' Association:

For the benefit of the readers of *Life*, who have been interested in *Life's* contest with the Theatrical Trust for its rights as a publication representing the public's interest, we give herewith what seems to be the clearest statement of the contention that *Life* is making in the courts. It is condensed from the scholarly brief which was submitted on the 27th of December, 1905, to Justice Fitzgerald, of the Supreme Court, by the Hon. James W. Osborne, appearing as special District Attorney. At present writing Justice Fitzgerald has not yet handed down his decision as to whether the theatrical managers should be held for trial on the charge of criminal conspiracy. The argument is under a writ of habeas corpus secured by Charles Burnham, one of the defendant managers. Mr. Osborne's brief is given practically in its entirety, only legal verbiage and repetitions being omitted.

I. The evidence shows that James S. Metcalfe was and for many years had been a critic by trade or profession.

II. That the defendants are the managers or owners of theatres in the city of New York.

III. That the defendants got together on the 12th day of January, 1904, and made an agreement.

IV. That the agreement was to the effect that James S. Metcalfe was to be kept out by force from the theatres owned or managed by the defendants.

V. That James S. Metcalfe was known to the defendants to be a critic by trade or profession.

VI. That a critic's business is a lawful trade or calling.

VII. That the managers, under this agreement, used sufficient force to prevent Mr. Metcalfe from entering the theatres.

VIII. That when Mr. Metcalfe was excluded from the theatres he had a ticket purchased in a regular and correct manner.

IX. That there was nothing objectionable in Mr. Metcalfe's manner or dress, or otherwise, except the opinions that he had shown in his writings.

X. The managers claim that they had a right to exclude Mr. Metcalfe from their theatres, exactly in the same manner that a number of ladies had a right to agree to exclude unwelcome visitors from their respective boudoirs.

As I recall the verbal agreement before Justice Fitzgerald, the managers did not deny that in making the agreement and carrying it out they were moved by actual malice. That this is the case is shown by the evidence—reference being made to the testimony of several witnesses at the hearing where the defendants were held for trial.

The following points are made:

POINT 1.

That these proceedings constituted a criminal conspiracy and come clearly within the provisions of the Penal Code, which defines a conspiracy as follows:

If two or more persons conspire . . . to prevent another from exercising a lawful trade or calling by force . . .

Each of them is guilty of a misdemeanor.

The People call attention to the elements of a conspiracy under this section.

(a) The agreement.

(b) That which is prohibited. "The prevention of another by force from exercising a lawful trade or calling."

(c) The corrupt intent. Maliciously to prevent Mr. Metcalfe from exercising his calling.

The defendants being actuated by malice *intended* to exclude Mr. Metcalfe from their theatres and thereby prevent him from exercising his lawful calling of critic. This was the inevitable effect of their agreement and acts, it being impossible for a critic to criticise unless he can see the performance.

It was necessary that there should be an open or overt act to show the conspiracy. In this case the open act was the preventing Mr. Metcalfe from entering the theatres by force.

From the case of the People against Flack, 125 N. Y., this quotation is made:

"But to make an agreement between two or more persons to do an act, innocent in itself, a criminal conspiracy, it is not enough that it appears that the act which was the subject of the agreement was prohibited. The confederation must be corrupt. The agreement must have been entered into with an evil purpose, as distinguished from a purpose simply to do the act prohibited in ignorance of the prohibition. This is implied in the meaning of the word conspiracy."

This is the law of the State of New York, and the entire Court of Appeals agrees that the elements of a conspiracy are contained in the above quotation. This case holds that an act innocent in itself may be converted into a crime, provided:

1st. That there was an agreement.

2d. That the agreement was corrupt, as in this case.

3d. That the result of the act and the agreement was to accomplish something prohibited (in this case the prevention of a man carrying on a lawful trade or calling).

In other words, assuming, for the sake of argument, that the keeping of Mr. Metcalfe out of one theatre was an act "innocent in itself," nevertheless, when the managers made a corrupt agreement to exclude Mr. Metcalfe from their theatres by force, they prevented him from exercising a lawful trade or calling by force, which is a criminal result or end prohibited by the statutes. The claim of the managers that keeping Mr. Metcalfe out of the theatres was an "innocent act" seems to the People, in view of the Flack case, to be trifling, because there are many acts "innocent in themselves" which become clearly criminal when they are the result of a corrupt agreement. For example,

The bankers might agree, with corrupt motives, to refuse credit to a merchant and as a result of that refusal destroy him. It would be a perfectly "innocent" act for one banker to refuse such credit.

The coal merchants might agree corruptly to refuse to sell coal to the owner of a factory. The result would be his destruction. Yet the refusal of one, in the absence of an agreement, would be an act perfectly innocent in itself. The number of these examples might be multiplied indefinitely.

The law has held that it was a perfectly "innocent act" for a spectator to hiss an actor, but that an agreement by several to go to the theatre and hiss an actor is a criminal conspiracy, as it tends to prevent him from exercising his lawful calling (Clifford vs. Brandon).

POINT 2.

The People claim that the case is a conspiracy under the section of the Penal Code which says:

"If two or more persons conspire . . . to commit any act injurious to trade or commerce . . . each of them is guilty of a misdemeanor."

The managers, by agreeing and preventing Mr. Metcalfe from entering their respective theatres, interfered with the exercising of his calling as a critic, and so did an act injurious to trade or commerce.

Criticism is a trade within the meaning of the above section.

In the Emanuel case, it was held that for sailors' boarding house keepers to agree not to ship any seaman at the office of certain notaries was a conspiracy, for such an act meant the putting of the notary out of business.

The Court said:

"Suppose all the bakers should unite in refusing to bake until they received an exorbitant price. So of the butchers in the city. Suppose rich men, acting on similar principles, should in a cold Winter combine to purchase all the wood and refuse to sell it except at an exorbitant price. Should we have no law to protect the poor against such oppression?"

Suppose all the managers in the United States should refuse to permit Mr. Metcalfe to enter their theatres, should we have no law to protect him against such oppression? All the theatrical managers in New York united against Mr. Metcalfe, depriving him of the opportunity to exercise his calling as critic. As a result, if he wishes to continue his calling he must leave New York. His trade, so far as New York is concerned, is permanently injured, solely through this agreement of the managers and their acts under it, which acts, without the agreement and the corrupt motive, might be perfectly "innocent in themselves."

Again, if the managers of the theatres in New York can lawfully exclude any other critic from their theatres, or every critic but one, giving this remaining one a monopoly. Or, exclude all who do not prostitute their talents to the managers' wishes and thus do away with all free criticism. This is manifestly injurious to the theatrical trade. Why, then, is not the exclusion of one and depriving him of his means of livelihood such an act?

The managers, by conspiring to prevent Mr. Metcalfe from exercising his calling as a critic, have deprived him of his unalienable rights and caused him irreparable injury.

Quoting Chief Justice Field (Butchers' Union, 111 U. S.):

"Among the inalienable rights as proclaimed in the Declaration of Independence is the right of any man to pursue any lawful business or vocation in any manner not inconsistent with the equal rights of others, which may increase their property or develop their faculties, so as to give them their highest enjoyment. The common business and calling of life, the ordinary trades and pursuits which are innocent in themselves, and have been followed in all communities from time immemorial, must, therefore, be free in this country to all alike, upon the same terms. The right to pursue them without let or hindrance except that which is applied to all persons of the same age, sex and condition, is a distinguishing privilege of citizens of the United States, and an essential element of that freedom which they claim as their birth-right."

In the same case Bradley, J., says:

"I hold that the liberty of pursuit, the right to follow any of the ordinary callings of life, is one of the privileges of a citizen of the United States, of which he cannot be deprived without invading his right to liberty within the meaning of the Constitution."

"It is also the law of New York that a man's right to liberty includes the right to exercise his faculties, and to follow a lawful vocation for the support of life."—Andrews, J., in Bartholf vs. O'Reilly, 74, N. Y.

"*Liberty*, in its broad sense as understood in this country, means the right not only of freedom from servitude, imprisonment or restraint, but *the right of one to use his faculties in all lawful ways, to live and work where he will, to earn his livelihood in any lawful calling and to pursue any lawful trade or avocation.*"—People vs. Gillson, 109 N. Y.

It is not contended that the managers could not combine for their own welfare. Their combination was not intended for their own welfare but was actuated purely by malice against Mr. Metcalfe. Their intention, as shown by the testimony, was to prevent Mr. Metcalfe's entrance into their theatres, to deprive him of all opportunity to act as critic and to persecute him. Their agreement was not for self-protection. It aimed at malevolent injury to another.

In the case of Curran vs. Galen, 152 N. Y., the Court says:

"Public policy in the interest of society favors the utmost freedom of the citizen to pursue his lawful trade or calling, and if the purpose of an organization or combination of workmen be to hamper or to restrict that freedom . . . then that purpose seems clearly unlawful and militates against the spirit of our government and the nature of our institutions . . . It would tend to deprive the public of the services of men in useful employment and capacities."

In this case there was a combination between capital and labor to destroy other labor.

POINT 3.

There is no force in the managers' contention that the theatre is a private place and that they have a right to exclude Mr. Metcalfe.

A coal yard is a private place, yet there is an implied invitation held out to the public to come into the yard to buy coal.

A bank is a private place, and yet the doors are open to the public to make deposits or open accounts.

In the same way only the theatre is a private place to which the public is invited. In the case of the theatre a charge is made for the ticket. But once this charge is paid there is no difference between the theatre and other public places.

The statutes of New York recognize the theatre as a public place and attempt to regulate the theatres.

Penal Code, Section 383:

"1. A person who excludes a citizen of this State from the equal enjoyment of any accommodation furnished by inn-keepers or common carriers or by *owners, managers or lessees of theatres* or other places of amusement.

"2. . . . the accommodations, advantages, facilities or privileges of any hotel, inn, tavern, restaurant, public conveyance on land or water, *theatre or other place of public amusement* . . . is guilty of a misdemeanor."

Hotels, inns, taverns and restaurants have always been held to be public places, and the classing of the theatre with these by the Code makes it a public place to the same degree as other places.

These sections are quoted to show that the boudoir simile is ridiculous.

POINT 4.

Mr. Metcalfe had a contract with the managers entitling him to occupy the seat specified and to witness the performance. The interference by the managers with this contract was unlawful and was a conspiracy. It is the law of the State of New York that

"The rights of the purchaser and the duties of the proprietor are measured by the terms of the contract, as in fact made. . . . The ticket is not the contract, although to some extent it is evidence thereof. The contract is implied from the circumstances and is an argument on the part of the proprietor for the consideration mentioned to admit the holder of the ticket, upon presentation thereof, to his theatre at the date named, with the right to occupy the seat specified, and to there witness the performance."—Collister vs. Hayman, *et al.*, Court of Appeals decision handed down December, 1905.

The managers did not deny that Mr. Metcalfe complied with all the conditions on the ticket and that he lived up to his part of the contract.

The agreement of the managers to induce the manager of any particular theatre to break his contract with Mr. Metcalfe was an actionable wrong.

(Lumley vs. Gye) This was an action brought by the proprietor of a theatre for damages against a third person who had induced one of the actors to break his contract. It was held that the action would lie.

It was further held by Crompton, J., that:

"Where two or more of the parties were concerned in inflicting such injury an indictment or a writ of conspiracy at common law might perhaps have been maintained."

The agreement by the managers to cause the manager of a particular theatre to break his contract with Mr. Metcalfe was actuated by evil motives and was a criminal conspiracy.

In the case at bar, as in Lumley vs. Gye, there was a contract made between two parties and violated by one of them, owing to the inducement of a third.

The contract was lawful; there was nothing done by Mr. Metcalfe to break it, and each manager violated his agreement solely through the unlawful conspiracy entered into with the other managers.

POINT 5.

The agreement to exclude Mr. Metcalfe from the theatre after he had purchased a ticket was an agreement to slander him. (McGowan vs. Duff.)

ENGAGEMENTS.

Virginia Nelson, for Too Proud to Beg.

Florence Ashbrooke, for Hearts Adrift.

Florence Farr, to play Alice Pettingil in Quincy Adams Sawyer.

MARCH OF THE INDEPENDENTS.

E. H. Sothern, Julia Marlowe and Arnold Daly Now in Their Ranks—The Good Work.

There has been no recent news that shows better the advance of the Independents than the announcements of E. H. Sothern and Julia Marlowe's determination to cast their fortunes on the side of freedom.

Mr. Sothern and Miss Marlowe, individually for a while and lately conjointly, have been two of the strongest stars in the country, and their addition to the list of the Independents offers another big argument for the managers who have ceased to be "janitors."

Arnold Daly, too, has come into the ranks and will present in Independent houses those Shaw plays which have met with popular favor. Mr. Daly has plans for other plays when the interest in Candida, The Man of Destiny, and You Never Can Tell shall have waned, and promises to be an important factor in the theatrical world.

And more announcements are expected. THE MIRROR is not at liberty to make them prematurely, but it may be said that several other important names will be added to the list of stars with foresight before another week has passed.

A judge of the Supreme Court has just decided that a secret investigation of the methods of the Trust is legal and may be continued, a bill aimed at the discrimination on the part of Trust managers against the critic of *Life* has been introduced into the New York State Legislature, Texas is still calling for an investigation of theatre management under the anti-trust laws of that State, and public opinion against the Syndicate is becoming more and more aroused.

A Formidable List of Attractions.

The list of popularly recognized stars under Independent direction now includes:

SARAH BERNHARDT,	BLANCHE BATES,
H. B. IRVING,	BERTHA GALLAND,
MRS. FISKE,	DE WOLF HOPPER,
BERTHA KALICH,	PAULA EDWARDES,
E. H. SOTHERN,	JEFFERSON DE ANGELIS,
JULIA MARLOWE,	HENRY MILLER,
ARNOLD DALY,	MARGARET ANGLIN,
Mrs. LESLIE CARTER,	PETER F. DAILEY,
DAVID WARFIELD,	HENRY E. DIXEY,
W. H. THOMPSON,	THOS. Q. SEABROOK,
LOUIS MANN,	AND OTHERS.
CLARA LIPMAN,	

And besides these are plays of the highest merit in which there are no "stars."

The new Independent theatres in Denver and Cincinnati are to be named respectively the Sothern and Marlowe. Both of these houses will be ready for use by next Fall. A new house to be built in Detroit will probably be named for another star, and it is planned to carry out this idea, when practical, in other cities. The Louisville Independent theatre is to stand as a monument to Mary Anderson and will bear her name.

The Breeze Preceding the Storm.

Being able to feel the breeze ahead of the storm, the dramatic critic of the Omaha *World-Herald* prints the following:

"Perhaps you have noticed that Klaw and Erlanger, one-time dictators of the American theatrical world, have stilled in a measure their elephantine trumpeting over what they have done, what they are doing and what they are going to do. Perhaps you have also noticed that this singular quietude became evident the moment that the intelligent few in New York city opened their eyes and saw such things as Syndicates are made of. If you have delved yet deeper into the mire of dramatic conditions you will also be aware of the pleasing fact that this sudden stilly torpor on the part of the grand moguls is due chiefly to Harrison Grey Fiske and his paper, THE DRAMATIC MIRROR, James E. Metcalfe and his columns in *Life*—and to the Shubert-Belasco combination, who have of late been showing the Trust what real plays are like. Like Hamlet, Mr. Marc Klaw and Mr. Abraham Lincoln Erlanger have of late lost all their mirth. But we know why; Hamlet didn't."

Public Opinion's Power.

The *Houstonian*, the weekly paper of Houston, Tex., that has succeeded in curtailing or abolishing so many local evils, has another editorial on the Trust. It says:

"It is authoritatively announced that the immortal Sarah will appear in a Greenwall theatre in New Orleans, and the Houston Theatre claims that she will appear upon its stage if she comes to Texas. It is also stated that the Shuberts are in a deal to buy out the Greenwalls. All this speaks much for the 'voice of the people,' backed by the press. Liberation from the dictates of the Syndicate will be an occasion of festivity, and let us hope that the Shuberts, who are making a record for only first-class offerings, may continue to hold the standard. Texas has been fed upon rank musical comedy and repetition until its discriminative palate, although somewhat atrophied, refuses to swallow."

A Fortunate City.

The Youngstown (O.) *Telegram* feels the satisfaction of having a free theatre in that city. In connection with Bernhardt's engagement it says:

"Youngstown is fortunate in possessing a theatre that is not controlled by the Theatrical Syndicate, as the Trust is keeping the great French artist out of many of the leading cities. Only two cities, Cincinnati and Youngstown, will be visited in the State of Ohio."

One Independent's Success.

W. H. Gray, the thoroughly independent manager of Loomer's Opera House, Willimantic, Conn., has sent the following statement to his brother managers not quite as independent in New England:

"To Managers in the New England Theatrical Trust: How do you like to give up the five per cent. graft and get any junk thrown at you and call it theatrical? Why not pull out of it and be manager again, not janitor, the same as I did?

"The Trust closed me up for five weeks, but I am doing business again, and this time with professional gentlemen, the Shubert Brothers, who are giving me such attractions as W. H. Thompson in The Bishop, Paula Edwardes in The Princess Beggar, the Jefferson de Angelis Opera company of seventy in Fantana and others. Am pretty well booked up into March.

"Better think it over soon. You know next season's booking will commence soon. Just figure up what you have paid out this season and you will think you have been asleep. Let us organize a managers' association. This is a free country! Respectfully,

J. H. GRAY,
"Manager Loomer's Opera House,
"Willimantic, Conn."

Doomed to a Sad Fate.

In connection with the barring of Sarah Bernhardt from Syndicate theatres the Peoria, Ill., *Transcript* says:

"The Theatrical Trust is utterly vicious in its system, and if it controlled a more important institution than the stage would undoubtedly have come under Government notice long ago. It now rests with a few not altogether refined gentlemen in New York to decide what the people of Illinois or of Nebraska, or of Texas or of California really need in the way of theatrical entertainment, and our taste in such matters is entirely subject to their revision. No one loves the Theatrical Trust, and it is doomed to a sad fate when the public has time to give it its earnest attention."

Bernhardt as Liberator.

The Menominee (Mich.) *Leader* is another paper which appreciates the principle involved in the Syndicate's action against Sarah Bernhardt. It says:

"Sarah Bernhardt, who has done us periodic theatrical service, may become the agent through whom the Syndicate scales will be removed from our eyes and the Syndicate shackles from our risorial muscles. A principle is involved that does not need the defense constituted by the deteriorated character of the productions sent out by the theatrical dictators and their frank commercializing of the drama. The public will not thank the so-called Syndicate for either forcibly improving or degrading the stage, the dictation being palpable and without giving an opportunity to appeal. Madame Bernhardt was excluded from New Orleans, from Texas, from Detroit and other cities by the operations of theatrical highbinders."

RUDOLPH ARONSON ARRIVES FROM EUROPE.

Manager Rudolph Aronson arrived on the steamer *Moltke* on Jan. 24. Although this was his eighty-eighth passage across the Atlantic, he has for the first time been able to spend four months in Europe during the musical season and thus has succeeded in capturing a number of attractions for the next Autumn and Winter seasons in the United States and Canada, including Leoncavallo, the famous Italian composer, who is to conduct a series of opera concerts, his Pagliacci to be rendered in complete form with artists selected in Italy, the orchestra and chorus, however, to be chosen in this country. In addition to Pagliacci, orchestral excerpts from Leoncavallo's Chatterton, Zaza, La Boheme and Young Figaro are to be interpreted.

Signora Maria Colleredo, the Italian dramatic soprano, cousin of Prince Colleredo, will be a newcomer, as well as Arthur Shattuck, an American pianist, one of the favorite pupils of Leschetizky, and whose recent appearances in Paris with the Lamoureux Orchestra, under the conductorship of the famous Chevillard, elicited the very highest econiums; also Leon Rennay, a young baritone who has made a great success in London and Paris drawing rooms in his artistic rendering of songs of the modern French school, and Paris Chambers, the American cornet virtuoso, whose achievements abroad have been bordering on the phenomenal, such connoisseurs as Joachim, Massenet, Bemberg, Thomé, Jean de Reszke and Safonoff proclaiming him as incomparable and one who makes the cornet sing.

Mr. Aronson has also a completely outlined plan for the creation of a fund for the purpose of giving two concerts annually with orchestra and distinguished soloists in London, Paris, Berlin, Vienna and Milan, where worthy American musical students shall have an opportunity of making their first public appearance free of any charge to them whatsoever, and thus fill a long-felt want.

Mr. Aronson is the bearer of an option for the sale of the valuable Paganini collection, consisting of the illustrious violinist and composer's medals, jewels, musical instruments, autograph letters and documents, unpublished compositions in manuscript, etc., numbering in all 258, now the property of the brothers, the Barons Paganini.

TO STOP DISCRIMINATION.

Participation by theatres in the profits of ticket speculation is prohibited by a bill introduced in the New York State Assembly by Mr. Kavanagh, of Brooklyn. The measure also prohibits discrimination against any person or class of persons and would make it unlawful for a theatre to exclude a critic because his remarks were disagreeable to the management.

Imprisonment for not less than six months nor more than a year, or a fine of from $250 to $500, or both, may be imposed under the terms of the bill upon any person owning a place of public entertainment or amusement or controlling its management who discriminates against any person or class of persons in allowing them admission or allows tickets to be sold at other places than his box-office at a higher rate than the usual charge, or who directly or indirectly permits a higher price to be required for them, or who refuses to sell to any person a ticket for an unsold seat.

This bill, it appears, would cover in a general way the controversy between James S. Metcalfe and the Theatrical Managers' Association.

PROGRESSIVE STAGE PLANS.

The Progressive Stage Society will present at the Berkeley Lyceum Theatre on Feb. 3 The Escape of De L'Isle Adam, the Scab, by Elsa Barker, and two scenes from Henrik Ibsen's Peer Gynt, in which latter Hilda Engaurd will take the part of Asa. Miss Engaurd has studied under Ibsen. Warren Olard will assume the role of Peer Gynt. There will also be special music by Grieg for this play. Twenty-four labor unions of New York city and other organizations have taken the responsibility of this society for the purpose of producing labor and classic dramas. On Feb. 6 the delegates of all labor unions in New York have engaged the entire theatre. A drama by the president, Julius Hopp, entitled Poor People, will be produced at an early date.

THE RUSSIAN PLAYERS.

At the third special matinee of the Russian Players at the Criterion Theatre on Jan. 23 a drama based on Dostoievsky's novel, "The Karamazoff Brothers," was presented. This sordid story that tells of a murder committed by one brother and the entanglement of another in the hunt for the murderer is one of the strongest pieces in the repertoire of the Russians and affords Paul Orieneff and Madame Nasinoff excellent opportunities for the display of their methods of acting. The play was reviewed in THE MIRROR at the time of its presentation at the Murray Hill Theatre last Spring. The fourth matinee will be given to-day, when The Czar Feodor will be presented.

VOTING CONTEST A TIE.

The patrons of Proctor's Fifth Avenue Theatre have been voting during the past few weeks in a contest to decide who is the most popular member of the stock company. When the votes were counted it was found that Amelia Bingham and Gerald Griffin divided the honors, as each received 1,821 votes. The prize offered by the management was the production of any play named by the winner of the contest, and as Miss Bingham is usually cast for a star part she graciously agreed to allow Mr. Griffin to choose the play. He named The Bonnie Brier Bush, and it will be put on next week, with Mr. Griffin in the role originated by J. H. Stoddart.

SHUBERTS WIN INJUNCTION CASE.

An injunction asked for by Oscar Hammerstein to prevent the Shuberts from playing Mexicana at the Lyric Theatre was denied in Part I of the Supreme Court yesterday. Mr. Hammerstein claimed that Mexicana had been promised for Fields' Theatre to follow The Press Agent. The Shuberts claimed that Mr. Hammerstein had agreed to the present bookings, Julie Bon Bon at Fields' and Mexicana at the Lyric.

BERNHARDT BUYS A PLAY.

E. Benedict De Mornay's three-act drama of Judith has been accepted by Sarah Bernhardt and will be brought out at her French Theatre. The translation into French has been made by Frederick Mayer. The author is said to be a prominent New York physician, writing under the pseudonym of De Mornay.

TERRY PORTRAIT SOLD.

J. J. Duveen has bought John S. Sargent's portrait of Ellen Terry as Lady Macbeth, which was offered but not sold at the sale of the late Sir Henry Irving's pictures in December, and has presented it to the National Gallery of British Art (the Tate Gallery).

OLGA NETHERSOLE TO SUE.

Olga Nethersole has instructed her attorneys to bring suit against J. S. Ogilvie and Company, publishers, who have issued a "novelized" version of The Labyrinth. Infringement of copyright is alleged.

THE STAGE IN GERMANY.

The People's Theatre Anniversary—A Holiday Produced—New Theatre Opened.

(Special Correspondence of The Mirror.)

The association which manages the affairs of the *Berliner neue freie Volksbuehne* (Theatres for the Masses) recently celebrated its fifteenth anniversary, and in honor of that event published a pamphlet written by the president, Dr. Joseph Ettlinger, giving a concise description of the work accomplished by the association. Its aim and purpose—art for the people at the lowest possible price—has been carried out admirably. Starting from a humble beginning, the association now numbers six thousand members, who pay a small yearly subscription toward expenses. Then there is the revenue derived from the public who patronize the performances, which are given every Sunday afternoon at three of the leading theatres, with whose managers the association has entered into contract. The enterprise is entirely self-supporting, and as its object is not to make money but to let all profits go toward securing the best talent available, so that the people will not only be given an opportunity of seeing the best plays but also an artistic interpretation of them, steady improvement is noticeable from year to year. Many artists of note give their services gratis for the benefit of the people, whose taste regarding music and the drama it is the object of the association to uplift and improve.

At the great Schiller festival last Spring the Philharmonic Orchestra, under the direction of no less a person than Richard Strauss, played for the people, Ernst von Wolzagen delivered the address and Gertrud Arnold, Emanuel Reicher, Arthur von Emeyk and Arthur Schnabel were among those who exerted themselves to make the occasion a success.

Besides classical dramas by Schiller, Goethe, Shakespeare, etc., the most celebrated modern works by authors like Ibsen, Bjornson, Sudermann, Steindberg, Hauptmann, Hebbel, etc., are given, as well as fine concerts and operatic performances. The steadily increasing attendance is the best proof that the noble work of the association is appreciated by the class of people for whom it was intended. May it prosper more and more!

Richard Fellinger's Ein Feiertag (A Holiday) was performed for the first time at the Kleiner Theatre. It is a domestic tragedy, but not of the French order, where you need only say: "*Cherchez la femme.*" In this case cherished dreams of ambition—or, rather, the realization of the fact that they have been dreams only—furnishes the motive, which nearly drives the hero, Franz Dollereder, to suicide. As bookkeeper to a large mercantile firm he has been faithful to his duties for twenty-five years. But his leisure time has been devoted to the muses. He has written verses upon verses, plays, dramas, etc., and has come to look upon himself as a genius and a poet who lacks only one thing—recognition by the public. His wife and children have shared this belief, trying their best to console him for his lack of success. On his twenty-fifth anniversary his fellow-employees have planned a great celebration. By subscription they have raised sufficient money to enable him to have all his writings published; they present him with a bust of himself; they sing songs in honor of the "Poet" Dollereder; it is a "holiday" in the word's true conception, and would have been the happiest day in poor Dollereder's life but for the fact that something has happened that very day to dispel his illusions, to shatter all his dreams of self-glorification forever. He realizes that far from being a genius he has wasted his years in producing matter scarcely above mediocrity. The blow has fallen heavily upon him, and while his guests are singing and drinking to his health he locks himself in his room preparatory to destroying all his manuscripts and possibly ending his life. His daughter saves him by declaring that the very experience he is undergoing would furnish material for a soul-stirring drama, which, she insists, he must write. Her eloquence triumphs over his despair; hope in ultimate success, belief in himself revive; he is going to try "once more," with no better chance of success, as the author of the play gives us to understand. It was a touching story of human ambition and disappointment. All roles were well filled and the play went very smoothly.

At the Komische Oper, our new theatre opened only a few months ago, Offenbach's opera, Hoffmann's Tales, was magnificently performed. Director Hans Gregor has engaged such artists as Theodor Bertram, Hedwig Kauffmann, Jean Nadalowitch, etc., who were perfect in their respective parts. The decorations had been painted by Karl Walser, who also designed all the costumes, which were strictly in keeping with the fashion prevailing during Hoffmann's lifetime. Exquisite stage pictures were the result, truly artistic to the smallest detail. Altogether Hoffmann's Tales were presented in a manner that would have delighted the composer, who, sad to say, died soon after finishing the opera, without ever having seen it performed. Everything was in readiness for its initial performance at Vienna when the fearful catastrophe which totally destroyed the Ring Theatre and caused such a loss of life took place that very night. But to the Komische Oper here it has certainly brought luck, which will obliterate the memory of its past sad history.

One hundred years having passed since Beethoven's masterpiece, Fidelio, saw its first performance, the Königliche Oper celebrated the anniversary by having the opera sung strictly in accordance with Beethoven's original score, which differs in many respects from the one used heretofore. Although the master himself made the changes, it was deemed an interesting venture to render the opera according to his first conception, and the success has been so great that it is very probable that the first score may be universally used in future.

Richard Strauss led the orchestra, our best artists rendered the vocal parts, and the audience was composed for the greater part of musicians, professional and amateur, who followed the performance with a reverence seldom met with at a place of entertainment. It was a memorable occasion.

It is rumored that several artists from a Munich variety show are trying to make arrangements with the managers of transatlantic steamship companies with the object in view of giving performances on board ship. What next?

Leopold Kampf's drama, Am Vorabend (The Night Before), which was to have been performed in Hamburg, was suddenly forbidden by the censor, to the great surprise of everybody. Many a play interdicted in other cities has been performed in Hamburg, so much so that that city was supposed to be free from censorship. The reasons for this sudden change of policy are not yet known.

Frank Wedekind and Hedwig Lange are going to tour Germany and will possibly also visit Austria. The latter is leading lady at the Frankfurter Schauspielhaus and has been selected by Wedekind to originate the role of the heroine in his newest play (not yet named). Wedekind himself playing opposite to her. This event is scheduled to take place at Berlin.

Our Director Reinhardt has again made a move in the right direction by organizing a fund the proceeds of which are to enable all members of his theatre who desire to contribute to it to defray the expenses of a Summer outing. A few matinee performances brought in a tidy sum which formed the nucleus for the undertaking, which is meeting with favor among the members and employes of the Deutschen Theatre, and it is to be hoped that the managers of other theatres will see fit to follow the example set by Director Reinhardt.

GERMANICUS.

LOUIS MILLER'S PLANS.

Louis Miller, who will retire from the firm of Miller and Conners in June, will next season make an elaborate production of a new and original American play, written by a well-known American author, the title of which will be announced later. The play is in four acts, with the scenes laid in western North Carolina, and admits of elaborate scenic possibilities, notably in the third act, which will have a startling effect of the destruction of a mill by a mountain flood. Platzer and Meixner will prepare the scenery, and the Joseph Meursheu Company, the electrical effects. The production will be for the best grade of Stair and Havlin houses.

PROFESSIONAL DOINGS.

L. Napoleon Levy has announced his intention of building a theatre on Third Avenue, near 177th Street, in the Bronx. The house is to cost about $100,000 and will be leased to some experienced manager without restriction as to the class of attractions.

Maxie Follette was injured in an automobile accident at Atlanta, Ga., last week. Miss Follette has been living in Atlanta since she left the stage last month.

Mrs. H. C. De Mille has placed Sweet Clover and The Little Princess, two plays which have just been released, for stock production in San Francisco, Los Angeles and New York.

J. Heron Miller, son of Henry Miller, who is co-star with Sarah French in Between Two Fires, has been much chagrined to see his name printed broadcast as Jaaron Miller.

Cashel Byron's Profession will be presented at Proctor's Fifth Avenue and 125th Street Theatres weeks of Feb. 12 and 19. James J. Corbett will remain in his original part and will be supported by the Proctor stock companies.

Helaine Hadley has just closed a special four weeks' engagement with the Academy of Music stock company at Lowell, Mass. She received very fine notices from the Lowell critics for her work.

Anna Boyd has closed with The Isle of Bong Bong and is resting.

The Sophie Brandt Opera company in A Madcap Princess, which closed in San Antonio, Tex., on Jan. 14, and returned to New York to reorganize, has commenced rehearsals and will open at Easton, Pa., on Feb. 12 for a tour of Canada and the Northwest.

Madame Litta von Elsner gave an entertainment at the Berkeley Lyceum Theatre on Jan. 25. It was an experiment in songs, with scenery, tableaux vivants, and pantomime.

George P. Oliver, known professionally as Burt Haverly, the minstrel, has been committed to Bellevue Hospital for examination as to his sanity.

Daniel Frohman has obtained the stage rights of Rex Beach's story, "The Spoilers."

Ida Conquest will replace Fay Davis as Anne in Man and Superman.

Jake Wells, of the Wells Amusement Company, has secured an option on a new theatre in Memphis, Tenn., to be added to his circuit of Southern houses, which includes theatres in Chattanooga, Knoxville, Mobile, Savannah and Evansville.

Irene Ackerman, who is a graduate of Rutger's College, gave reminiscences at the annual luncheon at the Waldorf-Astoria. She is invited Feb. 12 to address the association at the residence of Miss Pryor, 52 West Twenty-seventh Street, the oldest graduate of Rutger's College. The subject will be "The Old Songs and the New."

Eugene Weber at the close of his dramatic season will rejoin Irene Ackerman in their vaudeville sketch.

The engagement of the Beryl Hope American company at Mexico City, Mexico, ended on Jan. 18, and most of the company sailed from Vera Cruz on Jan. 25 for New York. During the season of seven weeks thirteen American plays were presented. Miss Hope will remain in Mexico for some time and will probably manage a theatre there.

SAID TO THE MIRROR.

S. NOGAL: "A few days ago I spent one night in a western Pennsylvania town, and naturally went to the theatre, at which William V. Wong in The Clay Baker was billed. To my great surprise the play was none other than The Middleman, played by a very inferior company. After the performance I heard many of the audience commenting on the piracy, which they recognized, as The Middleman had recently been presented there by a good company."

FLORA MACGOWAN: "I wish to state that your Baltimore correspondent made a mistake in saying that Mizpah had never been presented on any stage before. It was given at the Majestic Theatre, San Francisco, on March 11, 1905, with nearly the same cast as at present."—[NOTE.—Miss MacGowan's statement is correct, except as to date. The play was given its first presentation at the Majestic Theatre, San Francisco, on Jan. 9, 1905, and was played alternately in San Francisco and Oakland for eight weeks, the last four in San Francisco.—EDITOR.]

ENGAGEMENTS.

Harry Lorraine, to play Harold Eastlake in Custer's Last Fight.

Through the Matt Grau Agency: George P. Smith and Fannie Frankel, for York and Adams; Ed Powers, Jack Raffeal, Louise Manning, Louise King, Miss Bright, Sadie Long and Mrs. Williamson, for Little Johnny Jones; Phil Connor and Florence Bradley, for Liberty Belles; Fern Melrose, Mr. Truesdale and Jessie Claire, for Me, Him and I; Ollie Rivers and Lina Hunt, for Louise Montrose; Lillian Ward, for The Fortune Teller; Will Sloan, Hughie Flaherty, Miss B. Gerard, Miss E. Jordan, Josie Morrison, Hannah Wiley, June Arlington, Vera Curtis, P. M. Schaefer, K. McKenzie and H. A. Monroe, for His Majesty; Joel Nichol, for Aborn; L. Saunders, and A. Arnold, for Veronique; Charles Peaty and Joe McLeish, for Charles Grapewin; Elvie Crox Seabrook, for Wonderland; May Hilton, for W. T. Keogh; Della Stacey, for The Maid and the Mummy; Ernest Ely, for Robin Hood; Sid Riley, for Broadhurst and Currie; Lydia Bradbury and Miss Torrance, for McWalteer and Tyson; Almon Pine, for The County Chairman; Mabel Raymond, for The Gingerbread Man; William H. West, for the Olympia Opera company; Cecil Gray, Alma Miller and Meda Metcalf, for Lovers and Lunatics; Eleanor Tonkin and Rose Smith, for Happy Hooligan; Henry Taylor, for The Runaway.

MR. BURRELLE'S SUPPRESSION.

[Bernard Shaw has cabled Burrelle, the press clipping bureau man, to quit the service. We assume that, with his usual gift of paradox, he told him to "cut it out." At the end of the message, in which he says that he never wants to see an American newspaper again, Mr. Shaw winds up thus: "I wish you well. I forgive you. Thank you. Bless you. And farewell. G. B. S." Mr. Shaw cables the following villanelle to us, celebrating the incident. Poetry is paid for at so much a line, but Mr. Shaw has given us only 28 words in 19 lines. Notice the epigrammatic brevity.]

Farewell
To you,
Burrelle.

And smell
Of glue,
Farewell!

Your shell
Go to
Burrelle.

I fell;
I'm through,
Farewell!

Compel
Me? Who?
Burrelle?

Eh? Quel?
Skidoo!
Farewell,
Burrelle.

AFTWORD: Well, how do you like it?—THE AUTHOR.

[Rotten, George, rotten.—ED. Always.]—"The Evening Mail," N. Y., Jan. 25, 1906.

A Tonic

Horsford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

THE LONDON STAGE.

The Little Cherub—A Royal Divorce—The Superior Miss Pellender—Gawain's Gossip.

(Special Correspondence of The Mirror.)

LONDON, Jan. 20.

The dramatic output of the week has been of a singularly varied kind. In the first place we had The Little Cherub, adapted from (or rather suggested by) the French play Decoré; also A Royal Divorce, a Napoleonic drama, by the late poet W. G. Willis. Anon came Electra, a real old Greek tragedy, translated by a Scotchman, and finally The Superior Miss Pellender, an English comedy written by a Briton some time resident in America, and with it The Partikler Pet, a new one-act drama adapted by a German from the French.

The Little Cherub, produced by Manager George Edwardes at the Prince of Wales' last Saturday night, is a musical play like most other musical plays, with the exception that it possesses much more story to the square inch than most pieces of its species. That the story in this case is always worth considering cannot truthfully be said, for, sooth to say, the English librettist, Owen Hall (otherwise James Davis), has been allowed to indulge too much in his habit of "guying" stage life and by placing among his dramatis personæ too many of those champagne-swilling, jewel-craving "ladies" who are really no ladies. I mean who are described by every police court reporter as "actresses."

To listen to this librettist's latest and to certain other writers of the so-called "smart division," the inexperienced in such matters would think that *all* feminine workers concerned with the drama pass their leisure in private suppering, masher-catching and "bald-head" luring. Personally I feel that there are too many exaggerated examples of "behind the scenes" life on the stage from that extremely spotted play, Zaza, downward. We don't want any more.

What with its chorus-girl freaks, its character of an outwardly pious and inwardly prurient peer and its wild orgies of the so-called "actress" characters, I shall not be surprised to find Cranks Stead going for this Little Cherub as he "went" (and is still going) for The Spring Chicken at the Gaiety. On the other hand, George Edwardes (shrewdest of managers) may, I understand, remove some of the behind-the-scenes matter which has (and rightly) evoked the condemnation of certain journals, especially those of a theatrical kind. In that case I shall revert to this production in my next. I hope to be able to chronicle much improvement in this direction, for Owen Hall is liveliest of musical play librettists, as witness his Gaiety Girl, his Geisha and his Florodora, to name no others. Moreover, the music to The Little Cherub is in Ivan Caryll's best and brightest vein, the best he has done since his work in La Cigale and Richard Henry's Monte Cristo, Jr. The lyrics have been smoothly written by that Cambridge professor who calls himself Adrian Ross, and not only smoothly but quite saucily for him.

The cast of The Little Cherub is very big, even for Edwardes, who always does the biggest things of this sort. Evie Greene, looking delightful after her last American trip, scores again both in acting and singing as Molly Montrose, the saucy star of a company playing a burlesque bearing the title of the play. Zena Dare is as girlish and fresh as ever as a young heroine, and other more or less important parts, giving more or less scope for histrionic and vocal merit, are played for all they are worth (and more) by such favorites as Gabrielle Ray, Lily Elsie, Stella Hammerstein and Hilda Coral, and by those excellent comedians and carollers, Lennox Pawle, Fred Kaye, W. H. Berry, George Carroll and Maurice Farkoa. I need hardly add (where the name of George Edwardes is concerned) that the *mise en scene* of The Little Cherub is of the most picturesque and costly character. The magnificent costumes have been designed by Percy Anderson, which would show that G. E. has forgiven P. A. for that strong letter which was put in as evidence against Defendant G. E. and in favor of Plaintiff Fraser in the late great Cingalee case.

The aforesaid drama, A Royal Divorce, is of course the play with which W. W. Kelly and his wife, Edith Cole, have been touring all over the British Isles for years past. Greatly daring, the said W. W. K. has taken over that beautiful new playhouse, the Scala (where even the gifted and popular Forbes Robertson and his wife, Gertrude Elliott, met with failure), and has dumped down the above-named Napoleonic touring play. With it W. W. K. has also dumped down a strong cast, including the aforesaid Edith Cole, Mrs. Cecil Raleigh, Frank Lister and other powerful and popular histrions. I am glad to report that up to now Kelly and company are doing well, notwithstanding the present election fever and the volcanic voting which has upset theatrical and variety business almost as much as it has this week upset the Tories and tariff reformers—and that is saying a good deal.

The hereinbefore mentioned Greek play was the Electra of the good but grim old Euripides, and the translation used was the beautiful and faithful one by that erudite enthusiast, Professor Gilbert Murray, of Edinburgh University. It started a series of matinees at the Court on Tuesday, and, like all the plays produced by the now celebrated Vedrenne and Barker management there, it was splendidly cast.

As the fate-driven Electra, who (with her brother) has to avenge her father's murder by slaying not only the usurping murderer, but also his guilty accomplice, her own mother, Edith Wynne Matthison (who made such a success as Everyman in your States) gave a thrilling—nay, great performance. It is an impersonation that brings the brainy Edith to the very top of the tragedy tree. Very fine acting was also put in by Edith Olive as Clytemnestra, Harcourt Williams as Orestes, Gertrude Scott as leader of the chorus, and J. H. Barnes as an old man. Indeed the whole performance was one of the finest things yet seen at this "Theatre of the Intellectuals," as many now call it.

With regard to The Superior Miss Pellender, it is enough to say at this moment that it is a bright and light little comedy, a play of clever character studies rather than of plot. These characters are only six in number, but Cyril Maude, who started his joint management (with the Shuberts) at the Waldorf on Wednesday night, has cast the piece strongly. The author, Sidney Bowkett, has done his work neatly and epigrammatically, and the comedy admirably serves its purpose of reintroducing to London audiences the ever-welcome fine character actor Cyril Maude and his charming wife, Winifred Emery. This twain were enthusiastically received, the whole audience desiring to express their sympathy with them concerning the recent disaster to the theatre to which they were going—namely, the now-crushed Avenue. Mr. and Mrs. Maude scored respectively as a gentle middle-aged bachelor and a young widow with a troublesome family, made up of the only four other dramatis personæ. The little play called The Partikler Pet was serviceable chiefly for enabling Cyril Maude to give a very clever portraiture of a London tramp.

May Yohe made her London reappearance at the Lyceum on Monday, singing sweetly and gaining much applause from the now cheap-priced patrons of this once historic but now two-houses-per-night variety show.

The Jury of Fate will, I am sorry (but not surprised) to say, withdraw from the Shaftesbury next Friday. The next production there will, I am informed, be your H. Guy Carleton's comedy, The Gilded Fool, with your Nathaniel Goodwin in the leading part.

Noah's Ark will be withdrawn after to-day from the Waldorf, where it has been given at a series of matinees. Arthur Bourchier withdraws The Merchant of Venice from the Garrick to-night and will on Monday replace it with Leo Trevor's military comedy, Brother Officers.

Mrs. Brown-Potter, who was in the law courts again this week in her Savoy bankruptcy, has, it is reported here, offered to sell her present name to the other Mrs. Brown-Potter for £5,000, which, when you come to think of it, is not dear for a serviceable trade-mark.

I regret to announce the death this week of Herman Merwale, a gifted poet and playwright, who some years ago lost all his money and his savings through being robbed by a fraudulent solicitor. Poor Merwale, one of the most cultured of modern writers, was sixty-seven years of age. He wrote All for Her for the late John Clayton, Forget-Me-Not (or most of it) for Genevieve Ward, and Ravenswood for the late Sir Henry Irving.

Next week we are promised two very important productions—namely, The Heroic Stubbs (written by Henry Arthur Jones for James Welch) at Terry's on Wednesday and Stephen Phillips' tragedy, Nero, for Beerbohm Tree at His Majesty's next Thursday.

On the afternoon of Jan. 9 William Mollison and Durward Lely, who have been running Beside the Bonnie Brier Bush at the St. James', gave a matinee of As You Like It. It was a very fresh and delightful performance of the most precious of all pastoral plays. Mollison was a splendidly human Melancholy Jacques; Lilian Braithwaite an artistic and delightful Rosalind; Henry Ainley an earnest and fine voiced Orlando; D. J. Williams one of the best of Adams, and Charles Groves a quaint Touchstone. Perhaps because As You Like It was followed with rapturous applause and there were five and six calls after every act, a halfpenny *Daily Mail* critic said that the whole thing was quiet and subdued and that both actors and audience were still and mouse-like! Anyhow, so warmly has the great rural comedy been received that it will to-night replace Beside the Bonnie Brier Bush on the evening bill, that play being reserved henceforth for Thursday matinees only.

Sooth to say, The Brier Bush play has not caught on with any special catch. In spite of the magnificent performance of Lachlan Campbell by the aforesaid Mollison, the sentiment of the play appears to be somewhat too strained and old-fashioned for modern West End playgoers. I make no doubt, however, that it will again be found a big draw in the provinces and suburbs.

Citizen J. E. Sullivan is, by his physical appearance, by his abiding humor, his alertness, his prosperous demeanor and the offers he has received from managers, certainly giving the lie to certain rumorers who have been rumoring that he was a down pin. James is very jubilant, especially concerning a new play in which he is collaborating. Moreover, expect to see this lively ex-polite lunatic coming over to your city forthwith for a short look around.

Charles Frohman has just arranged that Arthur Bourchier shall produce Alfred Sutro's new play, The Fascinating Mr. Vanderveldt, at the Garrick in due course. C. F. has also arranged to produce in London this Easter your recently produced new comic opera, Mademoiselle Modiste.

At the moment of mailing I learn that Sir Henry Irving's will has just been proved. The total amount is just over £14,000, which includes certain amounts realized by the sale of his relics. With the exception of an annuity for his old personal attendant, Walter Collison, the amount is divided between the two sons, H. B. and Lawrence.

GAWAIN.

GOSSIP OF THE TOWN

Eugenie Webb, whose name was on the programme of Bedford's Hope, has been out of the cast for three weeks on account of illness.

Benjamin Johnson, the adopted father of Marie Jansen, died at Boston on Jan. 21, aged eighty-four years. He was one of the pioneers in the market business.

Gene Gauntier has been engaged by H. B. Whittaker to originate the leading ingenue role in his new production, The Governor's Pardon, opening the first week in February.

Thomas Phillips, who has arranged the festivities associated with the annual regatta on the Charles River, Boston, for the past five years, will again have charge of this affair this Spring.

The Manhattan Chapter of the Daughters of the American Revolution will give a dramatic entertainment at the Carnegie Lyceum Thursday evening, Feb. 22, for the benefit of the patriotic fund of the Manhattan Chapter. Two plays—The Explosion of Mr. Smith's Theory, by Mrs. Amelia Weed Holbrook, and A Daughter of the Revolution, by Mrs. Dore Lyon—will be given by competent players. Special music will be rendered, including the colonial minuet music.

The Kinsey Komedy Ko. closed a most successful season at Van Wert, O., on Jan. 20, owing to the death of Dr. W. R. Hughes, Mrs. Kinsey's father. The entire company has been re-engaged for the Summer season and next season. Mr. Kinsey and Mr. Lambert are at their home at Shreve, O., booking time for a Coast trip next season.

Joseph Cawthorn will be the star of a new opera written by John Philip Sousa and Harry B. Smith, entitled The Free Lance, which will be produced in New York in the Spring.

William Norton is playing Gratiano in the Proctor production of The Merchant of Venice.

Robert Downing opened his season in Joaquin Miller's play of Hank Monk; or, The Days of '49, at Frederick, Md., on Jan. 22. Mr. Downing is supported by a capable company and the play is said to have met with great favor.

David Belasco has announced his intention of postponing his production of Joan of Arc, announced for Mrs. Carter, in order not to conflict with the presentation of another play on the same subject which E. H. Sothern and Julia Marlowe are to make under the direction of the Shuberts.

Grierson's Way was withdrawn at the Princess Theatre last Saturday night and the house will be dark for two weeks, during the rehearsals of The Indiscretion of Truth.

Rose Coghlan closed her season on Jan. 20.

George Wilton has joined When London Sleeps as business manager.

Roy Applegate, who has just closed a twenty weeks' engagement as leading man of The Shadow Behind the Throne, arrived in New York last Thursday.

There is a report current that members of the chorus of His Majesty are being paid a dollar a day during rehearsals.

J. A. Aalberg, for the past two years stage-manager of the Fullen Opera House, Madison Wis., has leased the Grand Opera House at Watertown, Wis., for a period of five years.

The Twelfth Night Club burlesques, written for the past seven years by Grant Stewart, are to be published in book form by D. Appleton and Company.

Charles M. Seay has been engaged to play Low Perry in The Heir to the Hoorah. The company goes to the Pacific Coast and opens on May 20 in Chicago.

Guy Standing appeared in the role of Colonel Raynor in The Fascinating Mr. Vanderveldt last night and will play the part for ten days, leaving then to open at the Hudson Theatre in The Duel. So far this season Mr. Standing has appeared in Wolfville, Mrs. Leffingwell's Boots, Madeline and Grierson's Way. He also rehearsed for a time in Mizpah.

Three hundred and fifty members of the company to appear in The Prince of India left New York for Chicago last Saturday on a special train.

Maud Granger will play Mrs. Lincoln in Benjamin Chapin's character drama of Lincoln, to be produced at Hartford, Conn., on Feb. 19.

R. C. Carton's farce, Mr. Hopkinson, with Frank Curzon's London company, will follow The Walls of Jericho at the Savoy Theatre on Feb. 12. J. K. Hackett and Mary Mannering will start their road tour on that date.

James K. Hackett has secured the American and English rights of a new play, Le Ruisseau, by Pierre Wolff, author of The Secret of Polichinelle.

Channing Pollock has accepted a proposition to "novelize" his play of The Little Gray Lady, and has begun work on putting it into story form.

Frederic Belasco and Mrs. Belasco leave San Francisco this week on a pleasure trip to Mexico, which will probably be extended to Florida and Havana.

AT THE THEATRES

(Continued from page 3.)

is just possible that the tornado would have made short work of those documents as well as of the house, the tree and the rest of the scenery. What remained of the homestead was not worth quarreling about.

Ephram and Silas Lamont both died after the conclusion of the first act—may they rest in peace! Ephram was very, very fatherly and good; John was very, very bad—but they were both competent performers of melodrama. For once the hero, George, was more convincing than John, the villain. The two crooks and the spy were the most realistic figures on the programme. Christine Prince as Ellen Wallace was gruesomely melodramatic; she is prepossessing in appearance and it is a pity that she should abuse her voice so relentlessly. Edna Marshall, Lulu O'Rafferty, was a fair specimen of Bowery comedienne, and Biff Bass, her lover and the eye witness, acted with considerable good taste. Miss St. George Hussey, Bridget O'Rafferty, was advertised as the star and carried off her honors with a ten-foot brogue, which provoked any amount of merriment in the gallery. She is not actually in the same class as Donald Franck, who played the part of her Hibernian spouse. He interpolated a pantomime of a servant girl preparing for a St. Patrick's ball which would be a creditable performance up town. The other small parts were handled in the customary fashion.

At Other Playhouses.

METROPOLIS.—Florence Bindley in The Street Singer was an attractive offering at the Metropolis Theatre last week. The Sign of the Four is this week's bill.

MAJESTIC.—James J. Corbett in Cashel Byron's Profession moved from Daly's to the Majestic Theatre on Jan. 22 for a two weeks' engagement.

STAR.—The King of the Opium Ring was the attraction at the Star Theatre last week. In the cast were George K. Robinson, Charles Keane, Harry Hammill, John E. Kelly, Joseph F. Clark, Harry Smith, James J. Flanagan, George H. Douglas, Louis Herbert, Eugene Weber, Lizzie Mulvey, Harry Johnson, Top Duy Wing, Frank Walker, Lyda Powell, Marione Francis, Margaret Hatch, Edwina and Helene Majave. This week, The Factory Girl.

NEW YORK.—Lew Dockstader's Minstrels closed a busy two weeks at the New York Theatre last Saturday night. During the week Mr. Dockstader introduced a new song, "Uncle's Quit Work, Too," which promises to be as popular as its predecessor, "Everybody Works but Father." This week the Rogers Brothers in Ireland begin a return engagement.

HARLEM OPERA HOUSE.—John Drew in De Lancey played to large audiences at the Harlem Opera House last week. Maxine Elliott in Her Great Match is this week's bill.

WEST END.—Buster Brown, with Master Gabriel, played a return engagement at the West End Theatre last week. David Higgins in His Last Dollar is this week's bill.

GRAND OPERA HOUSE.—The Heir to the Hoorah was the attraction at the Grand Opera House last week. This week, Hap Ward in The Grafter.

AMERICAN.—Confessions of a Wife was offered to good-sized audiences at the American Theatre last week. This week, Ernest Hogan in Rufus Rastus.

THIRD AVENUE.—From Rags to Riches was presented at the Third Avenue Theatre last week. The cast included Fred D. Monroe, Harry Maxwell, David Payton, William Morris, Emily Meffert, James D. Mahony, Frank Abbott, William Ganes, Joseph Hartley, John Welch, Margaret Tennant, Joseph Redman, Minna Ferry, Nolan Gagne and Bessie Honemann. This week's bill, Hearts Adrift.

MANHATTAN.—The fiftieth performance of Before and After at the Manhattan Theatre was celebrated last Friday night by the distribution of souvenirs. A professional matinee will be given on Tuesday, Feb. 6.

ACADEMY OF MUSIC.—Mrs. Carter in Zaza filled the Academy of Music to its capacity at every performance last week, including an extra matinee on Wednesday. Zaza will be repeated this week, with Du Barry to follow.

BIJOU.—The Music Master passed its 450th performance at the Bijou Theatre last Tuesday night.

PROCTOR'S FIFTH AVENUE.—Mrs. Jack afforded a good opportunity to Amelia Bingham and Isabelle Evesson, the leading women of the company, and both scored heavily in the title-role. Gerald Griffin, James Young, A. H. Van Buren, Robert Cummings, Mathilde Deshon, Beatrice Golden, J. G. Davis and others rendered good support. This week's attraction is The Merchant of Venice.

PROCTOR'S 125TH STREET.—If I Were King proved a strong attraction and unusually large audiences filled this exceedingly prosperous theatre. Izetta Jewel has established herself as a strong favorite here and her performance of Huguette was charming. Paul McAllister as Francois Vilon was manly and forceful and William Norton pleased his many admirers by a fine performance of Louis XI. Beatrice Morgan as Katherine and Hardee Kirkland, Albert S. Howson, John Armstrong, Muriel Townsend and others played cleverly. The olio included Eleanor Falk, John Le Clair and Harry Thomson. This week's play is Captain Swift.

AMATEUR NOTES.

The Clipper Dramatic Club, composed of local talent, played The Moonshiner's Secret to packed houses at Oltiville, Ohio, on Jan. 11 and 13.

On Jan. 10 The American Citizen, a drama in four acts, was presented at the Lorimer Opera House in Willimantic, Conn., by the Ladies' Auxiliary of the A. O. H.

On the afternoon and evening of Jan. 6, the Wells College Club, of Minnesota, under the direction of Charles M. Holn, gave two successful performance of Tennyson's Princess at the Auditorium, Minneapolis. The following girls played the prominent parts: Ethelwyn Wyman, Ruth Dunwoody, Caroline Sewall, Grace Gillette, Bertha Hudson, Caro Chamberlain, Marion Martin, and Jenny Lind.

The Climbers' Dramatic Club gave its fifth annual performance at the Carnegie Lyceum on Jan. 18, when W. S. Gilbert's fairy play, Broken Hearts, was produced. The cast was as follows: Lady Hilda, Sophy Hyman Goldsmith; Lady Vavir, Vera de Cordova Sauville; Lady Melusine, Helen Frankfield; Lady Amanthis, Alice Furst; Prince Florian, C. Woodruff Rogers; Mousta, Rienzi de Cordova. The play was produced under the personal direction of Edgar Allan Woolf. The Climbers have to their credit productions of Her Lord and Master, David Garrick, Under Two Flags, and an original one-act play, entitled The Miser. Rienzi de Cordova, who formerly acted with Mansfield, Henry Miller and Maude Adams, is leading man of the organization.

NEW THEATRES AND IMPROVEMENTS.

The Charlevoix County Bank, of Charlevoix, Mich., has bought the Lewis Opera House in that town and will thoroughly overhaul and repair the theatre this Spring.

The new opera house in Sodus, N. Y., was opened on Jan. 22, with The Arrival of Kitty as the attraction. The structure has cost $30,000 and has all the modern improvements. It is of stone and is as fireproof and safe as it is possible to make it. The owners are Mills Brothers, proprietors of the *Record*. They announce that they will play only three attractions each month. The next one will be Vogel's Big City Minstrels on Jan. 30, with Two Little Waifs, The Holy City and Along the Kennebeck to follow.

KNUTE ERICKSON.

Photo by White, N. Y.

The above picture represents Knute Erickson in the character of Daffy Dan, in which he was featured this season by M. B. Raymond in the production of The Seminary Girl. Mr. Erickson has received praise everywhere for his clever portrayal of this part, which is claimed to be an entirely new character to the stage, it being that of a mysterious yet inoffensive simpleton, the comedy depending largely on facial expression and clever pantomime, although the part is not a long one as far as lines are concerned. Mr. Erickson has been starred by Broadhurst and Currie in The Man from Sweden, and previously he starred in Yon Yonson when this play enjoyed its greatest success. Through arrangement with Mr. Raymond Mr. Erickson has been especially engaged for His Majesty, which opens at Daly's Theatre shortly. A part on similar lines of the Daffy Dan character has been written for him.

SALVINI WINS $20,000 SUIT.

Charles Shaughness, assignee of a claim for $20,000 damages made by Tomaso Salvini, an Italian tragedian, against Liebler and Company for cancelling a contract Salvini had entered into for an American tour, received a verdict for the entire amount in the Supreme Court, Brooklyn, last Friday.

There was no denial of the contract, the question being whether Signor Salvini, as maintained by Liebler and Company, had consented to a postponement of the tour, which was arranged for 1904. He declared in testimony taken at Florence, Italy, that he had not, while Joseph Smith, an agent of the theatrical company, testified positively that when it was represented to the actor that the Iroquois Theatre fire in Chicago had caused a depression in American theatrical circles he had consented to a postponement.

Signor Salvini's principal cause of complaint was that he had been forced to ignore until too late an opportunity he had to play an engagement in London. At the trial Miss St. Cyr, late of The Little Minister company, testified that Signor Salvini had assigned his claim to her, and that she in turn assigned it to Mr. Shaughness.

CURRENT AMUSEMENTS.

Week ending February 3.

ACADEMY OF MUSIC—Leslie Carter in Zaza—2d week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Ernest Hogan in Rufus Rastus.
BELASCO—Blanche Bates in The Girl of the Golden West—12th week—82 to 89 times.
BIJOU—David Warfield in The Music Master—156 times, plus 22d week—167 to 173 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—3d week—15 to 22 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Earl and the Girl—13th week—100 to 107 times.
CIRCLE—Gay Masqueraders Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Ethel Barrymore in Alice-Sit-by-the-Fire—6th week—42 to 49 times; Pantaloon—6th week—42 to 49 times; Russian Players in The Tsar Feodor—1 time.
DALY'S—Ellis Jeffreys in The Fascinating Mr. Vanderveldt—2d week—9 to 14 times.
DEWEY—Rentz-Santley Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in Peter Pan—13th week—94 to 101 times.
FOURTEENTH STREET—Bedford's Hope—3d week—17 to 24 times.
GARDEN—Raymond Hitchcock in The Galloper—2d week—9 to 16 times.
GARRICK—The Little Gray Lady—2d week—9 to 16 times.
GOTHAM—London Belles Burlesquers.
GRAND OPERA HOUSE—Hap Ward in The Grafter.
HARLEM OPERA HOUSE—Maxine Elliott in Her Great Match.
HERALD SQUARE—Coming Thro' the Rye—4th week—21 to 27 times.
HIPPODROME—A Society Circus—8th week.
HUDSON—Robert Lorraine in Man and Superman—22d week—169 to 176 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in The Road Burner—3d week—12 to 18 times.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—5th week—29 to 35 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—6th week—36 to 42 times.
LEW FIELDS'—Louis Mann and Clara Lipman in Julie Bon-Bon—5th week—33 to 40 times.
LIBERTY—The Clansman—4th week—22 to 28 times.
LONDON—May Howard Burlesquers.
LYCEUM—The Lion and the Mouse—11th week—83 to 90 times.
LYRIC—Mexicana—1st week—1 to 8 times.
MADISON SQUARE—Henri de Vries in A Case of Arson—4th week—25 to 32 times; The Brinsley Diamond—4th week—25 to 32 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—Cashel Byron's Profession—16 times, plus 2d week—9 to 16 times.
MANHATTAN—Before and After—8th week—51 to 57 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—The Sign of the Four.
METROPOLITAN OPERA HOUSE—Conried Grand Opera co. in repertoire—11th week.
MINER'S BOWERY—Dainty Parisian Burlesquers.
MINER'S EIGHTH AVENUE—Sam Devere co.
MURRAY HILL—A Wife's Secret.
NEW AMSTERDAM—Fay Templeton in 45 Minutes from Broadway—5th week—33 to 40 times.
NEW STAR—The Factory Girl.
NEW YORK—The Rogers Brothers in Ireland—1st week—1 to 8 times.
PASTOR'S—Vaudeville.
PRINCESS—Closed Jan. 27.
PROCTOR'S FIFTH AVENUE—The Merchant of Venice.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Captain Swift.
SAVOY—James K. Hackett and Mary Mannering in The Walls of Jericho—139 times, plus 1 to 8 times.
THALIA—A Desperate Chance.
THIRD AVENUE—Hearts Adrift.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—15th week—117 to 124 times.
WEST END—David Higgins in His Last Dollar.
YORKVILLE—William J. Kelly Stock in Shenandoah.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Dolph and Susie Levino, Charles B. Lawlor and daughters, Irene Franklin, Mr. and Mrs. Cal Stewart, Petching Brothers, J. M. Norcross, Blain and La Mar's Minstrels, Mr. and Mrs. Larry Shaw, Belle Hathaway's monkeys, Brazil and Brazil, Three Hesse Brothers, Bell and Richards, Marr and Evans, Carl Brehmer, and Leonzo.

Keith's Union Square.

Houdini, Rose Wentworth Equestrian Trio, Madame Slapoffski, Emil Hoch, Jane Elton and company, Three Sisters Macarte, Orpheus Comedy Four, Pat Rooney and Marion Bent, Rosaire and Doreto, Taylor Holmes, the Pelots, W. J. McDermott, Allen and Dalton, Davey and Phillips, and Kitty Stevens.

Proctor's Twenty-third Street.

Madame Mantelli, Felix and Barry, Ed F. Reynard, Ward and Curran, Melville and Stetson, Four Bard Brothers, George W. Day, Cabaret's dogs, Rae and Brosche, and the Durants.

Hammerstein's Victoria.

Arthur Prince, Clayton White and Marie Stuart, Clarice Vance, Idalene Cotton and Nick Long, Ned Nye and his Rollicking Girls, the Six Glinserettis, M. Ferraris and his musical dog (American debut), Augusta Glose, and Pierce and Maizee.

Colonial.

Sarah French and company in Between Two Fires, Bert Leslie and Robert L. Dailey, Carter De Haven and Flora Parker, Paul Sandor's dogs, The Sunny South, Matthews and Ashley, Gilroy, Haynes and Montgomery, Mazus and Masette, and Captain Bloom's demonstration of wireless telegraphy.

Proctor's Fifty-eighth Street.

R. A. Roberts, Jewell's Manikins, Holcombe, Curtis and Webb, the Five Mowatts, Waterbury Brothers and Tenny, Fields and Woolley, Delmore and Oneida, Louise Dresser, and Daly and Devere.

Alhambra.

The Mascot Moth, Carleton Macy and Maud Edna Hall, Howard and Bland, Five Romanos, Nichols Sisters, Patty Brothers, Hawthorne and Burt, James F. McDonald, and Alburtus and Jessie Millar.

Hurtig and Seamon's.

Sherman and De Forrest, Duffin-Redcay Troupe, McMahon and Chappelle, Stine and Evans, Chinko, Daisy Harcourt, Billy Link, Whitman Sisters, and Taylor Sisters. The headliner is Melbourne MacDowell, who, assisted by Ola Humphreys, presents a scene from La Tosca.

Hippodrome.

A Society Circus, with Claire Heliot's lions, Bonhair-Gregory Troupe, Marcelline, Ralph Johnstone, Frank S. Oakley, and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—S. Miller Kent, assisted by Frank I. Frayne, topped the list in the pleasing playlet, Just Dorothy, which is sentimental without being mawkish, and amusing enough to please even those who do not as a rule care for dramatic sketches. Mr. Kent was at his best and his acting left nothing to be desired. Louis A. Simon, Grace Gardner and company were immensely amusing in The New Coachman, which has been revised by Miss Gardner and improved in many ways. The delightful sketch, The Old Neighborhood, as presented by Callahan and Mack, brought a furtive tear to the eye of many an Irishman in the audience. It is one of the most charming little bits in present-day vaudeville. John Birch worked like lightning and used his hats with such good effect that his hearers were convulsed. Grace Leonard has chosen a new title and now calls herself "the Yankee Doodle Boy." Her male impersonations are well done and most of her work is quite artistic. The Mysterious Zancigs kept things humming during their entire act and answered a thousand questions in fifteen minutes. The Avon Comedy Four in The New Teacher and Rosaire and Doreto in their extremely funny acrobatic specialty were also well to the fore in a bill that embraced Anderson and Goines, Potter and Harris, Harry Edson and his dog "Doc," the Chadwick Trio, Charles Roltaire and the pictures.

PASTOR'S.—Wills and Hassan were the headliners and their head-to-head balancing stirred the audience to unusual demonstrations of approval. They hold their own well and their act still stands as a model of its kind. Madge Fox was an added attraction and was seen in a new act, in which she is assisted by five girls and a young man named Paul Klotz. The act opens with an Irish song, in which the girls are dressed as colleens and Irish laddies. It went with a good deal of a swing and won Miss Fox a recall. In the second song the girls wear dresses supposed to make them resemble crows, and the song used was in keeping with the idea. While the costumes were being changed Mr. Koltz came on and did a brisk dance. He also assisted in the finale, in which Miss Fox introduced her well-known somersault work. The act, taken as a whole, is bright and attractive. A big hit was scored by James E. Pierce and Marie Roslyn, who opened with a selection from Carmen in costume. Solos followed, with quick changes from the bull-fighting dress to evening costume, and then to the full regalia worn by Indians on the war-path. The act closes with a well-arranged medley, in which the voices of the team blend very harmoniously. One of the best acts on the programme was that of James Mooney and Ida Holbein. They do not use hackneyed songs, and their methods are decidedly original. Mr. Mooney is an extremely agile youth and brought down the house with a Hebrew dance, using a mask and jacket that showed the character while his back was turned to the audience. Miss Holbein sings well and her selection, in which the names of old favorites are mentioned, was warmly applauded. Lavine and Leonard did a number of funny pantomime tricks with a property automobile, which is ever so much more effective than the make-believe machine used in Harry Tate's Motoring skit. The real flavor of the country lingered about "Down at Brook Farm, cleverly presented by Mr. and Mrs. Neil Litchfield. Bessie Gilbert played some cornet solos effectively and the Clarence Sisters sang and danced agreeably. William and Genie Golder, Sheppard and Ward, Nellie Seymour and Josie Allen, the Bennington Duo, Francis Wood, Mike Scott and the vitagraph also gave more or less pleasure to the patrons.

HURTIG AND SEAMON'S.—Rose Stahl returned to New York after a long absence and repeated her great success in James Forbes' sketch, The Chorus Lady. Fitzgibbon, McCoy and Ritter won laughs in plenty in their amusing skit. The bill also included the Grand Opera Trio, Theo Julian, the Ortharys, the Alpine Family, Tom Almond, the Althea Twins, the Grants, and the motion pictures.

HAMMERSTEIN'S VICTORIA.—R. A. Roberts in his Dick Turpin sketch headed a very fine programme. Mr. Roberts has been in New York and its immediate vicinity for several weeks and has not yet worn out his welcome. It is seldom that an actor of his capabilities comes to our vaudeville theatres from Europe and it is not surprising that his vogue is as great as ever. His marvelously quick changes and his wonderful character work stamp him as a player of the very first grade. Will M. Cressy and Blanche Dayne struck a responsive chord in Town Hall To-night, especially at the matinees, which attract do many people of the profession. The quaint humor of the sketch is irresistible and the very slight touch of pathos in the end had its usual effect. Cinquevalli, the great juggler, proved as artistic and skillful as ever and accomplished his tricks with a skill and dexterity that compelled admiration. R. J. Jose was absent, but his place was splendidly filled by Hoey and Lee, who sang nine or ten parodies in rapid succession, keeping the audience thoroughly amused. Their songs are founded for the most part on well-known jokes, but the rhyming is so cleverly done and the points are so admirably enforced that they may be readily forgiven. They work so briskly that there is no time to analyze—one can simply laugh. The Six Musical Cuttys had their accustomed success, though, as they play New York so frequently, it would do no harm for them to change their repertoire more frequently. Howard and North, who have been on the road for several months, were warmly welcomed, and their original comedy was thoroughly appreciated. The Jackson Family did splendid acrobatic tricks and some fine terpsichorean work was shown by John and Bertha Gleeson, who were assisted by the very clever pianist, Fred Houlihan. Serra, the athlete, opened the bill and it was closed by the vitagraph.

ALHAMBRA.—The programme opened with an equilibristic speciality by Sylvano, who does some remarkably good tricks. He was followed by Frank C. Young and Kathleen De Voie, who know a good deal about dancing. Chassino, the shadowgraphist, who is as clever with his feet as he is with his hands, was third on the list of good things. Jack Norworth next claimed attention with his new college boy monologue, in which he uses some uncommonly good songs. Ned Nye and his Rollicking Girls came in for a good share of approbation and were warmly applauded. The act is in fine trim and is making new friends every week. Aimee Angeles came on after intermission and pleased mightily with her dainty series of imitations. She was succeeded by Tom Nawn and company in A Touch of Nature, which is full of good lines and good acting. Joe Welch, the star of the bill, then told of his troubles, and the Harlemites found them vastly amusing. Carlotta the Marvel in her loop act and the vitagraph completed the programme.

COLONIAL.—The principal novelty in the programme was the first appearance in this country of James H. Jee, billed as England's foremost jumper and leaper. Mr. Jee did not have a good position on the bill, but in spite of that fact he made a very strong impression. He does his work on a tight wire and his act consists in jumping over objects held over the wire by assistants standing upon the stage. His tricks are all difficult and he caps the climax by jumping over six chairs, landing safely on the other side and recovering his balance without any undue fuss. Mr. Jee's act is original and startling and is bound to awaken interest in any audience. The spectators last week were not slow in showing their appreciation of his efforts and he was recalled repeatedly. Staley and Birbeck were as successful as ever with their wonderful transformation act. Virginia Earl and her Six Johnnies, Foy and Clark in A Modern Jonah, and the Florens Family scored heavily. Louise Dresser made the hit of her career with her cleverly rendered songs, and Harry B. Lester deserves congratulations for the many improvements he has made in his turn. Jacob's dogs were seen in New York for the first time in a novel turn, and Reiff Brothers and the vitagraph rounded out a good bill.

PROCTOR'S FIFTY-EIGHTH STREET.—The headliners were John Hyams and Leila McIntyre in the amusing skit, Two Hundred Wives, in which Miss McIntyre's dainty personality is shown to the fullest advantage. A. O. Duncan had a number of very timely allusions to doings of the day and his dummies made their accustomed success. The Barrows-Lancaster company in Tactics have a very entertaining sketch, and Melville and Stetson won everybody with their abundant good nature and cleverly rendered songs. Others were the Misses Tobin, Peschkoff Troupe, Three Cattaneos, Cabaret's dogs, and Robinson and Grant. The smoking balcony has proven a popular feature here.

PROCTOR'S TWENTY-THIRD STREET.—Lucille Saunders made her vaudeville debut in a well-selected repertoire of songs, and, judging from the applause and encores, her success in her new field is assured. The laughing hit of the bill was made by W. H. Murphy, Blanche Nichols and company in From Zaza to Uncle Tom. Tom Hearn was not far behind in his lazy juggling turn. Holcombe, Curtis and Webb in A Winter Session sang harmoniously and won laughs with their comedy work. Jewell's Manikins, and D'Alma's dogs and monkeys made an especial appeal to the younger generation. The Three Dumonds, French singers and musicians, and the Six Glinserettis were prominent in a bill including Cavana, contortionist on the wire, and Bailey and Fletcher, colored singers and dancers.

HIPPODROME.—The vaudeville portion of A Society Circus was improved last week by the addition of two new acts. The George Bonhair-Gregory Troupe made its American debut in a startling acrobatic act of the Risley order that was applauded to the echo. The troupe is made up of seven men and they do some extraordinary pedal work. Several of the members are little more than boys and the manner in which they are tossed about shows what may be accomplished by practice and skill. The other new turn was presented by Ralph Johnstone, the bicyclist, who made his reappearance in America. Mr. Johnstone does many daring tricks, in which he risks his neck without a quiver, and every trick brings him a round of applause. His latest stunt is the turning of a complete somersault on the wheel, which he does in a way that brings down the house. The rest of the entertainment ran as smoothly as usual and large crowds were the rule.

The Burlesque Houses.

DEWEY.—The Transatlantic Extravaganza company was seen for the first time in New York this season and gave an entertainment that met with much favor. Prominent members of the company are Reed and Wilson, Black and McCune, and Mark Bennett. The audiences were large and appreciative. This week, Rents-Santley company.

GOTHAM.—The Parisian Widows proved a strong attraction and drew excellent houses. This week, Rose Sydell's London Belles.

CIRCLE.—The Casino Girls, under the direction of M. M. Theise, attracted good audiences throughout the week. This week, Gay Masqueraders.

LONDON.—Sam Devere's company entertained the patrons with burlesque and vaudeville. This week, May Howard company.

MINER'S BOWERY.—The California Girls at this house last week included the Picchiani Troupe, Four Thoroughbreds, and others. This week, Dainty Paree Burlesquers.

MINER'S EIGHTH AVENUE.—Williams' Ideals, headed by Katherine Klare, enjoyed much prosperity. This week, Sam Devere's company.

R. J. JOSE HIT BY CURTAIN.

R. J. Jose was unable to fill his engagement at Hammerstein's last week owing to the fact that he was badly injured at the Alhambra on the last night of his recent engagement at that house. He got in the way of a descending drop and the end of the batten struck him a glancing blow on the forehead. He was carried from the stage in a semi-conscious condition and has been confined to his room ever since nursing a slight fracture

MELVILLE'S CONTINENTAL NOTES.

GRAZ, AUSTRIA, Jan. 7.

We have arrived in Graz, Austria, and find a small but thoroughly up to date theatre and a director that is liked by every artist that has played this house. He has a fondness for American and English acts and always takes a monthly trip to Vienna to see them at the three big variety theatres there. "Motorgirl" was engaged during the month of November while playing at the Colosseum Theatre, in Vienna, where she also received contracts from every city in Austria, large and small.

In making the jump from our last stand for this city we had an opportunity to spend some time in Vienna and saw the bill at Apollo Theatre, which is doing a good business, as it has a good programme. The top-liner is Hardin's American Electrical Ballet, and it is certainly a beautiful piece of work. It is composed of thirty girls and the changes wrought in their costumes and even the trimmings of their hats, all done with electric lights, must have required an ingenious mind. Next on the bill—that is, in the order of prominence—is Frederick Ireland, who, as an inventor of a real automaton, has no equal. His figure, which is a thing of beauty, writes its name on a blackboard, and I am informed can write a complete letter if desired, and also rides a bicycle on the stage without assistance. The introducer of this figure, not being able to speak German, has to content himself with printed information placed on all the tables for the patrons of the theatre to read. This is a great drawback to the inventor, but nevertheless he gets away with a fairly good reception. The hit of the bill is Marcel Salzer, the humorist, who has been prolonged another month and who is billed very big. Another act worthy of mention is Gobert Belling, an American, who has been on the Continent for the past eighteen years. His father was the originator of the familiar clown in the dress suit called "August." He is going so well at the Apollo that he has a contract now for three months. That is the greatest sign of a success at this house, especially as one month is considered quite a good length of time to remain. The Max Tourbillon Troupe of cyclists do an up-to-date act, including jumping up and down stairs, this being done by a woman member of the troupe. They also do Louis Bolier's latest feat of somersaulting with a bicycle, man and bicycle being thrown from one end of a board after another of the troupe has jumped from a good height on the other end.

I have written frequently of the German copyists and their methods. It is seldom that they can be cornered, but at the Apollo Theatre, Vienna, the manager was nicely stopped (for they are the real offenders). At Ronacher's May Edouin and Fred Edwards, well known in America, had been engaged to play A Bachelor's Dream. Their first engagement in Germany was in Hamburg, at the Hansa Theatre, and notwithstanding that they played it in English (an almost unprecedented deviation), they made such a success that the manager at Vienna, finding out that they would be playing Vienna later, arranged that Adele Moraw, who is a very clever actress and who has been at the Apollo Theatre for the past five months, should put it on to oppose the other house, and as she would play it in German it would certainly hurt the original production. I saw their performance, but they only did it twice. Edouin and Edwards promptly stopped them with an injunction that arrived just after the sketch had opened on the second night; so they allowed it to proceed that evening, and that ended the matter. It being a dramatic production, written by Edmund Day, of New York, and properly copyrighted, it could not be stolen so easily as other acts. They had changed the title at Apollo Theatre and called it Don Juan's Dream.

Although the Apollo Theatre is certainly the only modern theatre for variety in Vienna, Ronacher's still draws the first-class people, notwithstanding the fact that during the entire entertainment the scenes are only changed once, the whole performance being given in an antiquated boxed chamber scene. Next season many improvements will take place in this really first-class house.

I find another very important item in contracts. It is a clause asking that the waiters desist from collecting their bills and serving beer and other refreshments during your act on the stage. During Marcel Salzer's act at the Apollo Theatre and that of Milla Barry, the singer and reciter, not one of the waiters is allowed in the aisles. In many other acts they are a perfect nuisance, offering opera glasses, trays of cakes, beer, cigars and what not, which attract the attention of the audience. In our first performance at the Colosseum I found fully twelve waiters all bunched around me in the aisle trying to get a close look at "Motorgirl" on the excuse that they were desired at that exact moment to serve some thirsty patrons. At the Colosseum this month the head-liner is Lene Land, a German singer of note, and on the bill I find the Sutcliff Troupe of Acrobats, who were for a long time with Barnum and Bailey. Their entrance, in which all the members of the troupe play Scotch bagpipes, is a novelty here.

Les Pereniis, Spanish jugglers, will, I am sure, find favor in America, as they are remarkably clever and do some novel work. Wall and Nash, hailing from Texas, close the bill, and make good. They go from here to a nice, long engagement of a month at the Hansa Theatre, Hamburg. The best programme of the three theatres this month is certainly at the Colosseum, and it is drawing big crowds.

The Orpheum Theatre, Graz, has a good, all-around programme. The first fifteen days will show "Motorgirl," Royal Zannettos, English-Japanese Jugglers, and the Brothers Pim (English clown horisontal bar act) complete the American contingent. Every seat in the house was sold last night and standing room was at a premium.

FREDERIC MELVILLE.

ELEPHANT WITH A MEMORY.

Peter Barlow, one of the elephant trainers at the Hippodrome demonstrated a few days ago that the theory that an elephant has a marvelous memory is correct. In the herd at the Hippodrome is a beast named Bazil, that was imported to this country by P. T. Barnum twenty-three years ago, and was trained at that time by "Bob" Fryer. Mr. Barlow was then only a boy in the employ of Mr. Barnum, but he and Bazil formed a fast friendship, and the animal would perform her tricks for him as readily as for the regular trainer. For the past twenty years Bazil has led a checkered career, being sold and resold. First she went to Australia to join another circus, but after the circus owner's death she was bought by a man who used her in helping to move heavy loads of lumber. She later on became connected with the Ringling Circus, and a few years ago was added to the attractions at Glen Island by John H. Starin, where she carried children on her back at five cents a head. A short time ago Thompson and Dundy bought her for the Hippodrome, and according to the veracious W. C. Thompson, the promoter of publicity, she recognised Barlow at once and wound her trunk about him in a most affectionate way. Barlow and Dr. Potter, the Hippodrome veterinarian, had an argument about the memory of an elephant, and Barlow made a bet that Bazil could remember the tricks she had not done for him in over twenty years. On Sunday there was a great gathering of trainers, performers, and reporters at the Hippodrome, and Bazil justified Barlow's contention by showing that she was "letter perfect" in the tricks that she had done for him in 1882.

FANNY RICE ILL.

While playing last week at Shea's, Buffalo, Fanny Rice was stricken with a sudden illness that compelled her removal to a hospital and the cancellation of the rest of her engagement. Miss Rice had been under the care of a physician in Brooklyn for several days and it was against his advice that she made the trip to Buffalo. She was anxious not to disappoint Manager Shea, however, and insisted upon playing. Just after the Monday matinee she collapsed and it may be several weeks before she will be able to resume work.

ALICE MAIZEE.

Photo by Otto Sarony, N. Y.

Above is a picture of Alice Maizee (Mrs. F. I. Pierce), of the team of Pierce and Maizee. Miss Maizee was formerly in musical comedy and was with The Telephone Girl, Marie Dressler in Miss Printt and several other prominent productions. Since entering vaudeville the team has been remarkably successful. They have played every week during the past three seasons, with the exception of a three weeks' vacation taken the past Summer, playing only the best houses. They have recently concluded a very successful engagement over the Kohl and Castle and Anderson circuits and the entire Orpheum circuit. On Feb. 6 they will sail on the *Kaiser Wilhelm der Grosse* en route to South Africa, for an engagement of twelve weeks. After the South African engagement they will make a tour of the Moss houses in Great Britain, and expect to return to America about December, 1906. They are filling their farewell engagement this week at Hammerstein's Victoria Theatre, New York.

POLICE WATCH SUNDAY CONCERTS.

For many months past the Sunday concerts at various New York theatres have flourished without interference from the police, although many of the acts given were in clear violation of the Sunday law. The performances as a rule are exactly the same as those given during the week, and the managers (and in some cases the performers) have profited greatly by the laxity of the police officials. The new Police Commissioner, General Bingham, has stirred things up and has given the captains to understand that he will hold them strictly accountable for the enforcement of all laws, so the "tip" was passed around last week that the concerts must be as near the "sacred" standard as possible. As a result a number of performers who expected to play were notified that they would not be needed, and the lyceum bureaus were drawn upon for reciters, musicians and others who imagine they can entertain. Some of the vaudeville performers were able to adapt themselves to the new order of things and apeared without their usual costumes and make-up. The patrons were sorely disappointed at the tameness of the entertainments, and at some of the theatres voiced their disgust in no uncertain manner. It is said that the Actors' Union is very active in the matter of having the Sunday law enforced, so that all performers may be able, to enjoy one full day of rest each week.

JAMES O. SMITH INSANE.

James O. Smith, of Smith and Cook, who have been before the public for many years as a team of eccentric comedians, lost his reason on Tuesday afternoon last in Buffalo, and was taken to the Buffalo State Hospital. He and his partner were filling an engagement at Shea's Theatre and on Monday afternoon Cook noticed that Smith was acting rather queerly. He was all right at the night performance, but on Tuesday morning he ran into Cook's room at their hotel and showed such distinct signs of mental aberration that Cook summoned physicians, who pronounced him insane. As soon as he can be moved Cook will take him to a sanitarium on Long Island. He has no family and when the team was not touring he lived with Cook at Jamaica, L. I. During the early part of the season Smith and Cook had prominent parts in Alice and the Eight Princesses, afterward called Wonderland. When the piece was rewritten their parts were omitted and they returned to vaudeville. They entered the profession in 1889 and became favorites at the start on account of a quaint originality in their work. Many of their best tricks have been copied by less talented performers all over the world.

LION UNDERGOES OPERATION.

Ralph, one of the lions belonging to Claire Heliot's troupe at the Hippodrome, had to submit to an operation at the hands of his mistress last week which involved the removal of a fibrous tumor growing on the nerve tissue leading from the nose to the brain. The animal was examined by Dr. Potter, who ordered him to be bound, after which enough cocaine was administered to make him harmless. Mademoiselle Heliot was present and just as the veterinarian was about to begin the operation she seized the instrument and did the work with her own hands. Ralph is in the Hippodrome hospital and when he is well he will again join his fellow lions in the arena.

PASTOR EMPLOYES' BALL.

The annual entertainment and ball of the employes of Pastor's Theatre will take place this (Tuesday) evening at Tammany Hall. The festivities will open with an entertainment for which a number of headliners have volunteered. At midnight contests will be held to decide the rag-time, piano playing and buck and wing dancing championships. There are a number of entries, and the liveliest kind of a time is anticipated, as the various contestants are on their mettle and the contests will be most interesting.

HENRI DE VRIES IN VAUDEVILLE.

Henri De Vries, the Dutch actor, who has created a sensation at the Madison Square Theatre during the past few weeks in A Case of Arson, in which he plays seven characters, has arranged to make his first appearance in vaudeville at the Colonial Theatre, this city, next week. After a tour of the Percy Williams houses he will play at Hammerstein's and on the Proctor circuit.

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Keith's Royal Princess Theatre, London, Eng.
Harry Davis's Grand Opera House, Pittsburg, Pa.
Chase's Theatre, Washington, D. C.
Lowell Opera House, Lowell, Mass.

Keenan's Maryland Theatre, Baltimore, Md.
Shea's Garden Theatre, Buffalo, N. Y.
Shea's Theatre, Toronto, Can.
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Moore's Theatre, Portland, Me.
Park Theatre, Worcester, Mass.
Savoy Theatre, Fall River, Mass.
Colonial Theatre, Lawrence, Mass.
Grand Opera House, Syracuse, N. Y.

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JOHN T. KELLY.

John T. Kelly, whose portrait appears above, is now playing in his second season of vaudeville, following the termination of his connection with the Weber and Fields company. His newest vaudeville offering, Finnegan's Finish, was produced at Hyde & Behman's, Brooklyn, a fortnight ago, where it scored a pronounced success, in consequence of which Mr. Kelly's time is rapidly filling. He is ably assisted in the presentation of the sketch by Florence Veidran and Frank McCleen.

AGENT SUES SINGER.

Adele Ritchie appeared as the defendant in a suit brought by Andrew A. Berger on Wednesday last in the Tenth District Court. Berger sued the singer on a claim assigned to him by William L. Lykens, the vaudeville agent, for $500, alleged to be due on a contract by which Lykens was to receive ten per cent. of Miss Ritchie's salary in vaudeville. It was asserted that Lykens had booked Miss Ritchie at various vaudeville houses at a salary of $1,000 a week. Miss Ritchie did not deny that she had played for ten weeks at $1,000 a week, but according to her testimony she had been booked by Lykens for only two weeks, for which she had paid. The other dates, she said, had been obtained through William Morris. Oscar Hammerstein, F. F. Proctor and Percy Williams appeared as witnesses for Miss Ritchie and testified that the artists engaged for their houses were booked through William Morris. Justice Murray reserved his decision.

HAWLEY WILL BE A MANAGER.

Walter Hawley has secured leases on theatres at Binghamton, Elmira, and Auburn for Winter vaudeville, and has also secured theatres in parks at Providence and Washington for Summer vaudeville. Work has already commenced and the houses will be open in the near future, playing vaudeville exclusively.

VAUDEVILLE JOTTINGS.

The comedietta Solving the Question, by Mrs. Sallie Williams Holcombe, which was produced by the Century Theatre Club at Carnegie Lyceum Dec. 7, will be given a special performance at Keith's Union Square Theatre on Thursday afternoon, Feb. 1, with a cast including Robert B. Kaggerels, Augusta True, Vivian Holt, and Theodore Murphy. Several bookings have already been secured for the sketch, and this performance is to be given for the benefit of managers and agents who have not seen it.

Ashley Miller and Ethel Browning made a decided hit in their new sketch, Caught! at Hamilton, Ont., last week. They will begin work in earnest on Feb 19 at the Grand Opera House, Pittsburgh, Pa.

Ruth Dennis, who was to have presented her new dance at the New York Theatre on Sunday evening last, has postponed her appearance until a later date.

Flora Zabelle has been engaged to replace Trixie Friganza in the role of the milliner in Twiddle-Twaddle at Joe Weber's Music Hall.

Harry Corson Clarke last week canceled his time on the Interstate circuit and started for New York. On arriving in Chicago he was sent to Winnipeg to fill two weeks. Fate and the Western managers have combined to keep Mr. Clarke in the West, for he has been playing there almost continuously since 1895. He states, however, that during the week of Feb. 12 he will go through Chicago quietly and if he is not discovered his friends may look for him on Broadway, as he has been anticipating a visit to his home for some time.

The Potters opened at the Family Theatre, Stamford, Conn., yesterday, in their new sketch, All the Way from Skitwitch. Next week they will be at the Gem Theatre, Lynn, Mass.

Commencing with Feb. 12 the Dominion Theatre, Winnipeg, Man., will be booked through the Western Vaudeville Managers' Association, with headquarters in the Majestic Theatre, Chicago. Performers whose booking begins with that date will be obliged to take up the matter with the association.

Ole Humphrey is Melbourne McDowell's leading support in his vaudeville venture at Hurtig and Seamon's this week, where he is presenting an act from Fedora.

R. A. Roberts has offered to wager $1,000 that no other actor can equal his record as a quick change artist in Dick Turpin.

Jerry Hart, Beatrice Lee, and Jerry, Jr., will sail for America in March, after several years of success in England, Ireland and Scotland. They will open their United States tour at the Grand Opera House, Chicago, and will remain in this country until August, when they will return to London.

Joseph Hart has undertaken the management of Clifton Crawford, who is now doing a monologue in vaudeville.

S. H. Dudley's Jolly Ethiopians will start out under canvas May 6. Mr. Dudley, now starring in The Smart Set, will own and control the enterprise. The co. will consist of forty people, headed by Salem Tutt Whitney, William A. Bayward, Edward T. Harris, Professor Williams, Alberta Ormes Dudley, Emma A. Bayward, Nettie Taylor, Charles Williams, Sara Venable, Homer Tutt, Daisy Peters, Charles Taylor and the Ethiopian Quartet. The executive staff will be James Schwartz, acting manager; H. Rosseau, business manager; Joe Lyons, electrician; Phil Helm, master of properties. The season will open at Coatesville, Pa.

William J. Buttling, former Sheriff of Kings County, N. Y., has been elected vice president and managing director of Dreamland and will take active charge of that amusement enterprise. Though Mr. Buttling never before engaged in the theatrical business, he always has been interested in amusements, especially in his capacity of Exalted Ruler of the Brooklyn Lodge of Elks.

"Doc" Waddell, press agent of Robinson's Circus, announces that his Circus Route Book has been delayed by the printers' strike, but will be off the press about Feb. 15.

Newell and Niblo, who are playing an engagement of eight weeks on the Interstate Circuit in the Southwest, have this to say in regard to it: "The circuit, comprising houses in Hot Springs and Little Rock, Ark., and Dallas, Houston, Fort Worth, San Antonio, and Waco, Tex., and a house in course of construction at Birmingham, Ala., is doing a good business. The managers are well informed showmen and the artists are treated well. They are playing a good grade of acts and paying first class salaries. While they do not pay transportation, as does the Orpheum Circuit, they have an arrangement with the railroads whereby they deduct $5 a week for each person and buy party-tickets with it. In this way the performer has no bother; they see to his baggage, all excess going free, and relieve him of the trouble of looking out for those things himself, besides saving a lot in railroad fares, as the jumps average about 275 miles a week."

Ethel Fuller opened her vaudeville season last week at the Nelson Theatre, Springfield, Mass., presenting A Social Suicide, and it made such a hit that Miss Fuller's position on the bill was changed from third to seventh after the first performance. She received some very fine notices from the Springfield critics.

Negotiations have been closed between Louis Flock, of Altoona, Pa., and the B. F. Keith circuit for a vaudeville house to occupy the site of the Phoenix. This site was once occupied by the Mountain City Theatre, which was burned in 1895 and rebuilt as a store, office and theatre building, but the theatre portion was closed in 1902. It is intended to remodel the structure to a ground floor house. Work will commence in April and will be finished for the opening in September.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbott, Anna May—Family, Shamokin, Pa., Jan. 29-3.
Adair, Art—Grand, Marion, Ind., Jan. 29-3.
Adams, Mabel—G. O. H., Pittsburgh, Jan. 29-3.
Addison and Livingston—Crystal, Anderson, Ind., Jan. 29-3.
Albions, The—Bijou, Lansing, Mich., Jan. 29-3.
Alburtus and Millar—Alhambra, N. Y., Jan. 29-3.
Allen and Dalton—Keith's, N. Y., Jan. 29-3.
Allen and La Croix—Proctor's, Newark, N. J., Jan. 29-3.
Allen, Pearl and Violet—Keith's, Phila., Jan. 29-3.
Allini's Monkeys—Keith's, Prov., Jan. 29-3.
Allison, Mr. and Mrs.—Gotham, Bklyn., Jan. 29-3.
Allmon, Joe—Howard, Chgo., Jan. 29-3.
Alva, Alice—Grand, Joliet, Ill., Jan. 29-3.
American Newsboys' Quartette—Victory, San Jose, Cal., Jan. 28-3, Lyceum, 'Frisco, 4-10.
Anderson and Gelnee—Keith's, Phila., Jan. 29-3.
Anger and Hanley—9th and Arch, Phila., Jan. 29-3.
Antoinette, Josie—Poli's, Bridgeport, Conn., Jan. 29-3.
Armstrong and Vern—Fond du Lac, Wis., Jan. 29-3.
Arneeson, Alfred—Keith's, Balto., Jan. 29-3.
Astaires, The—Family, Carbondale, Pa., Jan. 29-3.
ASHTON, MARGARET—Palace, Plymouth, Eng., Jan. 29-3, Palace, Bristol, 5-10.
Atkinson, George—Idea, Oshkosh, Wis., Jan. 29-3.
Auberts, Les—Olympic, Chgo., Jan. 29-3.
Aug, Edna—Shea's, Buffalo, Jan. 29-3.
Austins, Tossing—Majestic, Dallas, Jan. 29-3, Majestic, Waco, 5-10.
Avalos, Four—Auditorium, Lynn, Mass., Jan. 29-3.
Avon Comedy Four—Keith's, Balto., Jan. 29-3.
Bander-La Vells Trio—Empire, Chgo., Jan. 29-3.
Bailey and Austin—Poli's, Springfield, Mass., Jan. 29-3.
Baker and Lynn—Empire, Manchester, Eng., Jan. 29-3, Empire, Glasgow, Scot., 5-10, Empire, Liverpool, 12-17.
Baker and Robinson—Poli's, Bridgeport, Conn., Jan. 29-3.
Baker, Pete—Majestic, Chgo., Jan. 29-3.
Bancroft, Celeste—Crystal, Muskegon, Mich.—indefinite.
Bard Brothers, Four—Proctor's 23d St., Jan. 29-3.
Barnes, Stuart—Chase's, Wash., Jan. 29-3.
Barrett Sisters—Proctor's 58th St., 5-10.
Barry, Mr. and Mrs. Jimmie—Sheedy's, Fall River, Mass., Jan. 29-3, Auditorium, Lynn, 5-10.
Basque Quartette—Shea's, Toronto, Jan. 29-3.
Bates, Louie W.—Unique, Brandon, Man., Jan. 29-3.
Beach and Barth—International, Chgo., Jan. 29-3.
Be-Anos, The—Lyric, Terre Haute, Ind., Jan. 29-3.
Bedouin Arabs—Columbia, St. Louis, Jan. 29-3.
Belfort, May—Columbia, St. Louis, Jan. 29-3.
Bell and Richards—Pastor's, N. Y., Jan. 29-3.
Belliclaire Brothers—Orph., Minneapolis, Jan. 29-3.
Bellman and Moore—Columbia, St. Louis, Jan. 29-3.
Bennett, Ned—9th and Arch, Phila., Jan. 29-3.
BERGERE, VALERIE—G. O. H., Pittsburgh, Jan. 29-3, Keith's, Cleveland, 5-10.
Bill, Bicycle—Ben's, Escanaba, Mich., Jan. 29-3.
Binns and Binns—Hathaway's, Lowell, Mass., Jan. 29-3.
Birch, John—Keith's, Phila., Jan. 29-3, Maryland, Balto., 5-10.
Black, Violet—Hathaway's, Lowell, Mass., Jan. 29-3.
Blamphin and Hehr—Crystal, Trinidad, Col., Jan. 29-3.
Blanchard, Eleanor—Family, Scranton, Pa., Jan. 29-3.
Bloodgood, Katherine—G. O. H., Pittsburgh, Jan. 29-3.
Bloom, Captain—Colonial, N. Y., Jan. 29-3.
Bobe, Celina—Temple, Detroit, Jan. 29-3.
Bohme, Camilla—Family, East St. Louis, Jan. 29-3.
Boises, Four—Olympic, Chgo., Jan. 29-3.
Botter, Harry—Star, Hamilton, Can., Jan. 29-3.
Bradfords, The—Lynn, Mass., Jan. 29-3, Lawrence, 5-10.
Braham, Harry—Eden Musee, N. Y., Jan. 29-3.
Brandow and Wiley—Keeney's, Bklyn., Jan. 29-3.
Brasil and Brasil—Pastor's, N. Y., Jan. 29-3.
Brehmer, Carl—Pastor's, N. Y., Jan. 29-3.
Brennans, Musical—Star, Atlanta, Ga., Jan. 29-16.
Bright Brothers—Tivoli, London, Eng., Jan. 1-31, Oxford, London, Feb. 1-28.
Broomstick Witches, Twelve—Columbia, Cincinnati, Jan. 29-3.
Brott, Harry L., and J. Jefferson—Crystal, Muskegon, Mich.—indefinite.
Brown and Wright—Bijou, Battle Creek, Mich., Jan. 29-3.
Brown Brothers and Hopkins—Majestic, Chgo., Jan. 29-3.
Brown, Harry A.—Maryland, Balto., Jan. 29-3.
Brown, Harris and Brown—Howard, Boston, Jan. 28-3, Orph., Utica, N. Y., 5-10.
Brown, Harry A.—New Cross, Holloway, Eng., Jan. 29-3, Hippodrome, Manchester, 5-10.
Browne, Whistling Tom—G. O. H., Indianapolis, Jan. 29-3, Columbia, Cincinnati, 4-10.
Bruce and Miller—Family, Shamokin, Pa., Jan. 29-3.
BRUNO, CHRIS, AND MABEL RUSSELL—Columbia, St. Louis, Jan. 29-3, Olympic, Chgo., 5-10.
Bryan, Frank D.—H. and B., Bklyn., Jan. 29-3.
Bryant and Saville—Hopkins', Memphis, Jan. 29-3, G. O. H., Indianapolis, 5-10.
Burgess, F. Daly—High St., Columbus, Jan. 29-3, Orph., Portsmouth, 5-10.
Burke, and La Rue—Imperial, Bklyn., Jan. 29-3.
Burkes, Juggling—Bijou, Battle Creek, Mich., Jan. 29-3.
Burkes, The—A. and S., Boston, Jan. 29-3.
Burton and Brooks—Maryland, Balto., Jan. 29-4, Chase's, Wash., 5-10.
Bush, Frank—Cook's, Rochester, N. Y., Jan. 29-3.
Byers and Herman—G. O. H., Pittsburgh, Jan. 29-3.
Byron and Blanche—Bijou, Appleton, Wis., Jan. 29-3.
Cabaret Dogs—Proctor's 23d St., Jan. 29-3.
Caicedo—Payret, Havana, Cuba, Jan. 1-March 3.
Callahan and Mack—Moore's, Portland, Me., Jan. 29-3.
Caprice, Lynn and Fay—G. O. H., Syracuse, N. Y., Jan. 29-3.
Cardownie Sisters—Keith's, Cleveland, Jan. 29-3.
Carew and Hayes—Gotham, Bklyn., Jan. 29-3.
Carleton, Al.—Orph., Omaha, Jan. 29-3.
Carlin and Otto—Auditorium, Lynn, Mass., Jan. 29-3, H. and B., Bklyn., 5-10.
Carlotta—O. H., Lowell, Mass., Jan. 29-3.
Carmen Troupe—Haymarket, Chgo., Jan. 29-3.
Carrillo, Leo—O. H., Lowell, Mass., Jan. 29-3.
Carroll and Clarke—Grand, Sault Ste. Marie, Mich., Jan. 29-3.
Carroll and Dunn—Family, Carbondale, Pa., Jan. 29-3.
Carson and Willard—Arcade, Toledo, O., 4-10.
Carter and Waters—Columbia, Cincinnati, Jan. 29-3.
Cartmell Trio—Mohawk, Schenectady, N. Y., Jan. 29-3.
Casad and Devere—Crawford's, Topeka, Kan., Jan. 29-3, Crystal, St. Joe, Mo., 4-10.
Casey and Craney—Family, Mahanoy City, Pa., Jan. 29-31, G. O. H., Pottstown, 1-3.
Caspar—9th and Arch, Phila., Jan. 29-3.
Castanoos, Three—Gotham, Bklyn., Jan. 29-3.
Castle and Collins—Lyric, Terre Haute, Ind., Jan. 29-3.
Cavaja—Gotham, Bklyn., Jan. 29-3.
Chadwick Trio—Empire, Hoboken, N. J., Jan. 29-3.
Chick—Amphion, Bklyn., Jan. 29-3.
Chick, Lillian—Hopkins, Louisville, Jan. 29-3.
Chinko—H. & S., N. Y., Jan. 29-3.
Church and West—9th and Arch, Phila., Jan. 29-3.
Cinquevalli—Proctor's, Newark, N. J., Jan. 29-3.
Clarence Sisters—Richmond, North Adams, Mass., Jan. 29-3.
Clark, Edward—Keith's, Prov., Jan. 29-3.
Clark Sisters—Empire, Holyoke, Mass., Jan. 29-31, Nelson, Springfield, 1-3.
Clarke, Harry Corson—Winnipeg, Can., Jan. 29-3.
Clarke, Wilfred—Columbia, St. Louis, Jan. 29-3, G. O. H., Indianapolis, 5-10.
Clarke and Temple—Orpheum, Cairo, Ill., Jan. 29-3, Lyric, Terre Haute, Ind., 4-10.
Claudius and Scarlet—Orph., Salt Lake City, Jan. 29-3, Orph., Denver, 5-10.
Clermontos, The—Howard, Boston, Jan. 29-3.
Clifford and Burke—Keith's, Cleveland, Jan. 29-3, Majestic, Chgo., 5-10.
Coghlan, Rose—Temple, Detroit, Jan. 29-3.
Cogan and Bancroft—Proctor's, Troy, N. Y., 22-27.
COHAN, JOSEPHINE—Shea's, Toronto, Jan. 29-3, Proctor's, Albany, N. Y., 5-10.
Colby Family—Columbia, Cincinnati, 5-10.
Collins and Hart—Tivoli, London, Eng., Dec. 25-Feb. 3.
Collins and Hawley—Olympic, Liverpool, Eng., Jan 29-3.
Colonial Septette—Orph., Denver, Jan. 29-3.
Columbians, Five—Trent, Trenton, N. J., Jan. 29-3, Empire, Paterson, 5-10.
Conchas, Paul—Chase's, Wash., Jan. 29-3.
Conlon and Hastings—Keith's, N. Y., Jan. 29-3.
Connelly, Pete—Bijou, Marinette, Wis., Jan. 29-3.
Conway and Leland—Edinburgh, Scot., Jan. 29-3, Glasgow, 5-10.
COOKE AND MISS ROTHERT—Palace, Middleboro, Eng., Jan. 29-3, Empire, Sheffield, 5-10, Empire, Hull, 12-17.
Cope—Olympic, Chgo., Jan. 29-3.
Cooper and Robinson—O. H., Lowell, Mass., Jan. 29-3.
Coote, Bert—G. O. H., Indianapolis, Jan. 29-3.
Corwey, Ferry—Empire, Hoboken, N. J., Jan. 29-3.
Corrigan, Emett—Imperial, Bklyn., Jan. 29-3.
Cowley, James H.—Bijou, Lansing, Mich., Jan. 29-3.
Crane Brothers—G. O. H., Pittsburgh, Jan. 29-3.
CRANE, MR. AND MRS. GARDNER—Poli's, Bridgeport, Conn., Jan. 29-3.
Crawford, Bessie—Olympic, Chgo., Jan. 29-3.
Crawford, Clifton—Moore's, Portland, Me., Jan. 29-3.
Cree, Jessica—Poli's, New Haven, Conn., Jan. 29-3.
CRESSY, WILL M., AND BLANCHE DAYNE—H. and B., Bklyn., Jan. 29-10.
Cullen, James H.—Orph., 'Frisco, 4-17.
Cunningham and Smith—Family, Lambertsville, N. J., Jan. 29-3, Family, Passaic, 5-10.
Dahl, Katherine—Poli's, Springfield, Mass., Jan. 29-3.
Dale, Violet—Keith's, Boston, Jan. 29-3, Keith's, Prov., 5-10.
Daly and Devere—Proctor's 58th St., Jan. 29-3.
Daly and Murphy—Unique, Winnipeg, Can., Jan. 29-3.
Daniels, Walter—G. O. H., Pittsburgh, Jan. 29-3.
Danovas, Les—Star, Muncie, Ind., Jan. 29-3.
Darrow, Mr. and Mrs. Stuart—Dockstader's, Wilmington, Del., Jan. 29-3.
Davey and Phillips—Keith's, N. Y., Jan. 29-3.
Davis and Macauley—Proctor's 58th St., Jan. 29-3, Poli's, New Haven, Conn., 5-10.
DAY, EDMUND—Keith's, Balto., 5-10.
DAY, GEORGE W.—Proctor's 23d St., Jan. 29-3, Lynn, Mass., 5-10.
D'Alvinos, The—International, Chgo., Jan. 29-3.
De Deyn, Severin—O. H., Lowell, Mass., Jan. 22-3.
De Greeas, Three—A. and S., Boston, Jan. 29-3.
De Haven and Parker—Colonial, N. Y., Jan. 29-3.
De Laceys, The—La Salle, Keokuk, Ia., Jan. 29-3.
De Mondy and Dinsmore—G. O. H., Grand Rapids, Mich., Jan. 29-3.
De Serris, Henriette—Garrick, Wilmington, Del., 5-10.
De Varo and Curtis—Bijou, Quincy, Ill., Jan. 29-3.
De Witt, Burns and Torrance—Arcade, Toledo, O., Jan. 29-3, Proctor's 58th St., 5-10.
De Witt, Lavina—Orph., New Orleans, Jan. 29-3.
Deane, Sydney—H. and B., Bklyn., Jan. 29-3.
Delba, The—Columbia, St. Louis, Jan. 29-3.
Dell' Oro, Luigi—Keith's, Balto., Jan. 29-3.
Delmar Brothers—Keith's, Phila., Jan. 29-3.
Delmore and Lee—Hathaway's, Lowell, Mass., Jan. 29-3, Hathaway's, New Bedford, 5-10.
Delmore, Misses—Keith's, Prov., Jan. 29-3, Olympic, Chgo., 5-10.
Delmore and Oneida—Proctor's 58th St., Jan. 29-3.
Delton Brothers—Keeney's, Bklyn., Jan. 29-3.
Deming, Arthur—Olympic, Chgo., Jan. 29-3.
Demonio and Bell—Family, Lancaster, Pa., Jan. 29-3.
Dervin, J. T.—Olympic, South Bend, Ind., Jan. 29-3.
Diamond and May—Empire, Oakland, Cal., Jan. 29-3.
Diamond and Smith—Proctor's, Albany, N. Y., Jan. 29-3.
Dick, Billy—Majestic, Chgo., Jan. 29-3.
Dilks, Bessie—Family, Carbondale, Pa., Jan. 29-3.
Dilks and Dilks—Family, Carbondale, Pa., Jan. 29-3.
Dillon Brothers—G. O. H., Syracuse, N. Y., Jan. 29-3.
Diston, Madeline—Atlantic Garden, N. Y., Jan. 29-4.
Dixie Serenaders—Mohawk, Schenectady, N. Y., Jan. 29-3.
Dixon and Anger—Olympic, Chgo., Jan. 29-3, G. O. H., Indianapolis, 5-10.
Dixon and Fields—Orph., New Orleans, Jan. 29-3.
Dixon, Bowers and Dixon—Mohawk, Schenectady, N. Y., Jan. 29-3.
Dockray, Will—Bennett's, London, Can., Jan. 29-3.
DOHERTY, LILLIAN, AND SOCIETY BELLES—Hammerstein's, N. Y., 5-10.
Doherty's Poodles—Arcade, Toledo, O., Jan. 29-3.
Dolan, Robert and Belle—Bijou, Marinette, Wis., Jan. 29-3.
Dolan and Lenharr—Hathaway's, New Bedford, Mass., Jan. 29-3.
Dollar Troupe—Temple, Detroit, Jan. 29-3.
Domino Rouge, Le—Poli's, Springfield, Mass., Jan. 29-3.
Donovan, Arnold—Orph., Utica, N. Y., Jan. 29-3.
Dorsch and Russell—Empire, Holyoke, Mass., Jan. 29-3, Nelson, Springfield, 1-3.
Downey, Leslie T.—Novelty, Stockton, Ca., Jan. 8-April 2.
Downs, T. Nelson—Majestic, Chgo., Jan. 29-3, Temple, Fort Wayne, Ind., 5-10.
Doyle, Major J. D.—Poli's, Springfield, Mass., Jan. 29-3.
Dresden Statuettes—Hathaway's, Lowell, Mass., Jan. 29-3.
Dresser, Louise—Proctor's 58th St., Jan. 29-3.
DREW, DOROTHY—Barrasford Tour, Eng., Jan. 1—indefinite.
Drew, Mr. and Mrs. Sydney—Empire, Holyoke, Mass., Jan. 29-31, Nelson, Springfield, 1-3.
Duffin-Redcay Troupe—H. and S., N. Y., Jan. 29-3.
Duncan, Charles—Empire, Holyoke, Mass., Jan. 29-31, Nelson, Springfield, 1-3.
Dunn, Arthur—Shea's, Buffalo, Jan. 29-3.
Durand Trio—Keith's, Cleveland, Jan. 29-3.
Durant Brothers—Proctor's 23d St., Jan. 29-3.
Duryea and Mortimer—Moore's, Portland, Me., Jan. 29-3.
Earle and Earle—Empire, Swansea, Eng., Jan. 29-3, Empire, Newport, 5-10.
Earle, Virginia—Orph., Bklyn., Jan. 29-3.
Ebert, Frans—Majestic, Chgo., Jan. 29-3.
Eckert and Berg—Poli's, New Haven, Conn., Jan. 29-3.
Eckhoff and Gordon—Hathaway's, New Bedford, Jan. 29-3, Hathaway's, Lowell, 5-10.
Eckstein, Willie—Temple, Detroit, Jan. 29-3.
Edison, Harry—G. O. H., Pittsburgh, Jan. 29-3.
Edsall and Forbes—Orph., New Orleans, Jan. 29-3.
Eldrid, Gordon—Haymarket, Chgo., Jan. 29-3.
Elgonas, Les—Mellini's, Hanover, Germany, 1-15, Apollo, Dusseldorf, 16-28.
ELINORE SISTERS—Amphion, Bklyn., Jan. 29-3, H. and B., Bklyn., 5-10.
Ellis-Nowlan Trio—Orph., Los Angeles, Jan. 21-3.
Eltinge, Julian—Park, Worcester, Mass., Jan. 29-3.
Emerson and Codaire—Montpelier, Jan. 29-3.
Emmett, Gracie—Poli's, Springfield, Mass., Jan. 29-5.
Emperors of Music, Four—H. and B., Bklyn., Jan. 29-3.
Empire City Quartette—Hopkins', Memphis, Jan. 29-3.
Empire Comedy Four—Palace, Hull, Eng., Jan. 29-3, Empire, Leeds, 5-10.
Enigmarelle—Vienna, Austria, Jan. 1-31, Berlin, Germany, 1-28.
Engleton, Nan—Erie, Pa., Jan. 29-3.
Esmeralda Sisters and Flower Girls—Orph., Minneapolis, Jan. 28-3, Columbia, St. Louis, 4-11.
Esmonde, Mr. and Mrs. Edward—Temple, Detroit, Jan. 29-3, Cook's, Rochester, N. Y., 5-10.
Evans and Evans—International, Chgo., Jan. 29-3, Industrial, Moline, Ill., 5-10.
Evans, Mrs. C. Leslie—Family, N. Y., Jan. 29-3.
Everhart—Mellini's, Hanover, Germany, 1-28.
Fadettes, The—Majestic, Chgo., Jan. 29-3, Olympic, 5-10.
Fagan and Byron—Shea's, Buffalo, Jan. 29-3.
Fagan and Merriam—Crystal, Logansport, Ind., Jan. 29-3.
Fantas, Two—Castle, Bloomington, Ill., Jan. 29-3, Phillips, Richmond, Ind., 5-10.
Felix and Barry—Proctor's 23d St., Jan. 29-3.
Ferguson and Passmore—Olympic, Chgo., Jan. 29-4.
Ferari's Dogs—Victoria, N. Y., Jan. 29-3.
Fields and Hanson—Family, Spokane, Wash., Jan. 29-3.
Fields and Hughes—Star, Hamilton, Can., Jan. 29-3.
Fields and Wooley—Proctor's 58th St., Jan. 29-3.
FISHER, MR. AND MRS. PERKINS D.—Mohawk, Schenectady, N. Y., Jan. 29-3.
Flaher and Johnson—Academy, Pottsville, Pa., Jan. 29-3.
Fiske and McDonough—Empire, Paterson, N. J., Jan. 29-3, Majestic, Chgo., 5-10.
Fitzgerald and Trainor—Family, Lancaster, Pa., Jan. 29-3.
Florens Troupe—Orph., Bklyn., Jan. 29-3.
Flynn, Joe—Arcade, Toledo, O., Jan. 29-3.
Foster and Foster—G. O. H., Indianapolis, Jan. 29-3.
Four Seasons—Poli's, Bridgeport, Conn., Jan. 29-3.
Fox and Hughes—Orph., North Yakima, Wash., Jan. 21-Feb. 24.
Fox, Della—Empire, Hoboken, N. J., Jan. 29-3.
Fox, J. C.—Columbia, St. Louis, Jan. 29-3.
FOY AND CLARK—Orph., Bklyn., Jan. 29-3, Alhambra, N. Y., 5-10.
Francis, Emma—Amphion, Bklyn., Jan. 29-3.
Frank and Bob—H. and B., Bklyn., Jan. 29-3.
Franklin, Anna—International, Chgo., Jan. 29-3.
Franklin, Irene—Pastor's, N. Y., Jan. 29-3.
Freda, La Belle—A. and S., Boston, Jan. 29-3.
Fredericks, The—Olympic, South Bend, Ind., Jan. 29-3.
Fredo and Dare—Olympic, Chgo., 5-10.
Freeze Brothers—Family, Lancaster, Pa., Jan. 29-3.
French and Miller—Colonial, N. Y., Jan. 29-3.
Freydo Brothers—Orph., Kansas City, Jan. 29-3.
Fuller, Ida—Strassbourg, Germany, Jan. 15-31.
Galetti's Monkeys—Orph., New Orleans, Jan. 29-3.
Gallagher and Barrett—Keith's, Boston, Jan. 29-3, Keith's, N. Y., 5-10.
Gardner Brothers—Academy, Pottstown, Pa., Jan. 29-3.
Gardner, Jack—Majestic, Chgo., Jan. 29-3.
Gardiner Children, The—Bijou, Bay City, Mich., Jan. 29-3.
Gardner and Vincent—Casto, Fall River, Mass., Jan. 29-3, Casto, Lawrence, 5-10.
Garson, Marion—Columbia, Cincinnati, 4-10.
Garrette and Adams—Lyric, Cleveland, Jan. 29-3.
Gates and Nelson—Atlantic Garden, N. Y., Jan. 29-3.
Gavin, Platt and Peaches—Imperial, Bklyn., Jan. 29-3.
Gaylord, Bonnie—G. O. H., Indianapolis, Jan. 29-3, Columbia, Cincinnati, 5-10.
Genaro and Bailey—Proctor's, Newark, N. J., Jan. 29-3.
Genero and Theol—Hippodrome, London, Eng., Jan. 22-March 17.
Gedard, Francis—Proctor's, Newark, N. J., Jan. 29-3.
Geromes, The—International, Chgo., Jan. 29-3.
Gibson, Alf—Keith's, Prov., Jan. 29-3.
Gillette Sisters—Empire, Hoboken, N. J., Jan. 3.
Gilmore and Carroll—Bijou, Des Moines, Ia., Jan. 29-3.
Gilroy, Haynes and Montgomery—Colonial, N. Y., Jan. 29-3.
Girl in the Clouds—Mohawk, Schenectady, Jan. 29-3, Proctor's 23d St., 5-10.
Glincrettis, The—Victoria, N. Y., Jan. 29-3.
Glose, Augusta—Victoria, N. Y., Jan. 29-3.
Goolman's, Musical—Majestic, Little Rock, Ark., Jan. 29-3.
Goforth and Doyle—Arcade, Toledo, O., Jan. 29-3.
Golden and Hughes—Columbia, St. Louis, Jan. 29-3.
Goolman's Dogs—Columbia, St. Louis, Jan. 29-3.
Gordon and Hayes—Bijou, Danville, Ill., Jan. 29-3.
Gounods, The—Haymarket, Chgo., Jan. 29-3.
Grant, Sydney—Gotham, Bklyn., Jan. 29-3.
Grattan and White—Keith's, Phila., Jan. 29-3.
Green and Werner—Gotham, Bklyn., Jan. 29-3.
Greenway, Hy—Castle, Fall River, Mass., Jan. 29-3.
Grove, Russell J.—Orph., Mansfield, O., Jan. 29-3.
Guilmette—Atlantic Garden, N. Y., Jan. 29-3.
Hall and Colburn—Grand, Hamilton, O., Jan. 29-3.
Halliday and Leonard—Keeney's, Bklyn., Jan. 29-3, New Britain, Conn., 5-10.
Hammond and Forrester—Majestic, Chgo., Jan. 29-3.
Hammond, Mr. and Mrs. Charles D.—Family, Lancaster, Pa., Jan. 29-3, Family, Shamokin, 5-10.
Hanvey and Doane—Novelty, Council Bluffs, Ia., Jan. 29-3.
Harcourt, Daisy—H. and S., N. Y., Jan. 29-3, Howard, Boston, 5-10.
Harper, Desmond and Bailey—Hathaway's, New Bedford, Mass., Jan. 29-3.
Harrington, Dan J.—Poli's, Hartford, Conn., Jan. 29-3.
Harrison, Minnie—Keith's, Phila., Jan. 29-3.
Hastings and Burns—Florris, Madison, Wis., Jan. 29-3.
Hathaway, Belle—Pastor's, N. Y., Jan. 29-3.
Hawthorne and Burt—Alhambra, N. Y., Jan. 29-3.
Hayman and Franklin—Hathaway's, Lowell, Mass., Jan. 28-3, Pastor's, N. Y., 5-10.
Hazardous Globe—G. O. H., Syracuse, N. Y., Jan. 29-3.
Hazardous Loop—Hopkins', Louisville, Jan. 29-3.
Healeys, The—Howard, Boston, Jan. 29-3.
Hefron, Tom—Crystal, Frankfort, Ind., Jan. 29-3.
HELENA, EDITH—Austria—indefinite.
Helston and Flood—Atlantic Garden, N. Y., Jan. 29-3.
Herbert, Wagner—Bijou, La Crosse, Wis., Jan. 29-3.
Herbert's Dogs—Orph., Los Angeles, Jan. 29-3.
Hermany's Dogs—Imperial, Bklyn., Jan. 29-3.
HERRMANN, THE GREAT—Hopkins', Louisville, Jan. 28-3, Orph., Denver, 5-10.
Hersog-Camaras Sisters—Sheedy's, Fall River, Mass., Jan. 29-3.
Hess, Clara—Haymarket, Chgo., Jan. 29-3.
Hesse Brothers, Three—Pastor's, N. Y., Jan. 29-3.
Hill and Sylviany—Poli's, Bridgeport, Conn., Jan. 29-3.
Hillman, George—Temple, Fort Wayne, Ind., Jan. 29-3.
Hillyers, Three—O'Hara's, Shenandoah, Pa., Jan. 29-3.
Hines and Remington—Proctor's 125th St., 5-10.
Hinsman, Capt. Sydney—Electric, Waterloo, Ia., Jan. 29-3.
Hoch and Elton—Keith's, N. Y., Jan. 29-3, Majestic, Chgo., 5-10.
Hodges, Mr. and Mrs.—Haymarket, Chgo., Jan. 29-3.
Holcombe, Curtis and Webb—Proctor's 58th St., Jan. 29-3.
Holdsworths, The—Family, Shamokin, Pa., Jan. 29-3, O. H., Shenandoah, 5-10.
Holland, Gay—Gotham, Bklyn., Jan. 29-3.
Holmes, Taylor—Keith's, N. Y., Jan. 29-3.
Horsky-Bergere—Orph., Kansas City, 4-10.
Houdini—Keith's, N. Y., Jan. 29-3, Keith's, Boston, 5-17.
Howard, Harry—Gaiety, Springfield, Ill., Jan. 29-3.
Howard Brothers—Mohawk, Schenectady, N. Y., Jan. 29-3.
Howard and Bland—Alhambra, N. Y., Jan. 29-3.
Howard and North—Keith's, Boston, Jan. 29-3.
Howard and Rutherford—Crystal, Milwaukee, Jan. 29-3.
Howards, The—G. O. H., Indianapolis, Jan. 29-3.
Howard's Ponies and Dogs—Keith's, Cleveland, Jan. 29-3, Temple, Detroit, 5-10.
Hughes, Mr. and Mrs. Gene—Majestic, Dallas, Tex., 5-10.
Hughes, Mr. and Mrs. Nick—Crystal, Anderson, Ind., Jan. 29-3.
Hylands, Three—Unique, Eau Claire, Wis., Jan. 29-3.
Innes and Ryan—Majestic, Waco, Tex., Jan. 29-3.
Jacob's Dogs—Orph., Bklyn., Jan. 29-3.
Jansen, Marie—Empire, Holyoke, Mass., Jan. 29-31, Nelson, Springfield, 1-3.
Jee, James H.—Orph., Bklyn., Jan. 29-3, Alhambra, N. Y., 5-10.
Jennings and Jewell—Yale's, Kansas City, Jan. 29-3.
Jewell's Manikins—Proctor's 58th St., Jan. 29-3.
Johnson, Carroll—Keith's, Boston, Jan. 29-3.
Johnson and Wells—Empire, Holyoke, Mass., Jan. 29-31, Nelson, Springfield, 1-3.
Johnstons, Musical—Barrasford Tour, Eng., Jan. 1—indefinite.
Jones and Sutton—O. H., Norwich, Conn., Jan. 29-3, New London, 5-10.
Jordan, Dorothy—Mohawk, Schenectady, N. Y., Jan. 29-3.
Jordan and Harvey—Pavilion, London, Eng., Jan. 11—indefinite.
Joselin Trio—G. O. H., Syracuse, N. Y., Jan. 29-3.
Juliana, The—Unique, Winnipeg, Can., Jan. 29-3.
Kader, Abdul—Arcade, Toledo, O., Jan. 29-3.
Karabanna Japs—Eden Musee, N. Y.—indefinite.
Karno's London Comedy Company—Poli's, New Haven, Conn., Jan. 29-3.
Kartelli, Albert—Crystal Palace, Leipsic, Germany, Jan. 1-31, Ronacher's, Vienna, Austria, 1-28.
Kaufman Troupe—Keith's, Boston, Jan. 29-3.
Keeley, Lillian—9th and Arch, Phila., Jan. 29-3.
Kelc

McCarthy, Myles—Majestic, Little Rock, Ark., Jan. 29-3.
McCree and Poole—Lyric, Cleveland, Jan. 29-3.
McCune and Grant—Bijou, Hancock, Mich., Jan. 29-3.
McDade and Welcome—A. and S., Boston, Jan. 29-3.
McDermott, W. J.—Keith's, N. Y., Jan. 29-3.
McGee, Chem C.—Family, East St. Louis, Jan. 29-3.
McGrath Brothers—Keith's, Boston, Jan. 29-3, Keith's, Prov., 5-10.
McIntyre, Fanny—Bon Ton, Phila., Jan. 29-3.
McKinnon and Reed—Bijou, Green Bay, Wis., Jan. 29-3.
M'MAHON AND CHAPPELLE—H. and S., N. Y., Jan. 29-3.
Macarte Sisters—Keith's, Phila., Jan. 29-3, Keith's, N. Y., 5-10.
Macart's Dogs and Monkeys—Majestic, Chgo., Jan. 29-3.
Macdonald, James—Alhambra, N. Y., Jan. 29-3, Proctor's 23d St., 5-10.
MacDowell, Melbourne—H. and B., N. Y., Jan. 29-3.
Mack, Toby—Haymarket, Chgo., Jan. 29-3.
Mack, Eddie—Keith's, Boston, Jan. 29-3.
Mack, John and Carrie—Crystal, Detroit, Jan. 29-3.
Mack and Dugal—Florri's, Madison, Wis., Jan. 29-3.
Ma Dell and Corbley—International, Chgo., Jan. 29-3.
Macy and Hall—Alhambra, N. Y., Jan. 29-3, G. O. H., Pittsburgh, 5-10.
Madcaps, The—Howard, Boston, Jan. 29-3, Park, Worcester, Mass., 5-10.
Madden, Mary—Crystal, Detroit, Jan. 29-3.
Magnani Family—O. H., Lowell, Mass., Jan. 29-3.
Male, Bonnie—Majestic, Chgo., Jan. 29-3.
Majestic Trio—Amphion, Bklyn., Jan. 29-3.
Mallory Brothers, Brooks and Hallilday—Amphion, Bklyn., Jan. 29-3, Orph., Reading, Pa., 5-10.
Mansfield and Wilbur—Empire, Hoboken, N. J., Jan. 29-3.
Mantelli, Mme. Proctor's 23d St., Jan. 29-3.
Mantell's Marionettes—Bijou, Marquette, Mich., Jan. 29-3.
Marco Twins—Haymarket, Chgo., Jan. 29-3.
Mareena, Nevarro and Mareena—Orph., Los Angeles, Jan. 29-3.
Maritani Sisters—G. O. H., Pittsburgh, Jan. 29-3.
Mario and Aldo—Apollo, Dusseldorf, Germany, Jan. 1-31, Lieberk's, Breslau, 1-28.
Marr and Evans—Pastor's, N. Y., Jan. 29-3.
Marshall the Mystic—Schumann, Frankfort, Germany, Jan. 16-31.
Marvelle and Gleason—Family, Hazleton, Pa., Jan. 29-3.
Mascot Moth, The—Alhambra, N. Y., Jan. 29-3.
Mason's Society Belles—Victoria, N. Y., Jan. 29-3.
Mason and Keeler—Pavilion, London, Eng., Jan. 1-Feb. 5, Palace, London, 6-28.
Massey and Kraemer—Orph., Mansfield, O., Jan. 29-3.
Masters, Elmie—Majestic, Fort Worth, Tex., Jan. 29-3, Majestic, Little Rock, Ark., 5-10.
Mathews and Ashley—Colonial, N. Y., Jan. 29-3.
Mathews and Manning—Orph., Kansas City, Jan. 29-3.
Matsumoto Japs—Family, Lancaster, Pa., Jan. 29-3.
May and Miles—Unique, Winnipeg, Man., Jan. 29-3.
Mazus and Mazett—Colonial, N. Y., Jan. 29-3.
Meers, The—Keith's, Cleveland, Jan. 29-3, Temple, Detroit, 5-10.
Meier and Mora—Grand, Bolton, Eng., Jan. 29-3, Tivoli, Barrow, 5-10, Empire, York, 12-17.
Melville and Azelle—Crystal, St. Joseph, Mo., Jan. 29-3.
Melville and Stetson—Proctor's 23d St., Jan. 29-3.
Merian's Dogs—Orph., Denver, Jan. 29-3.
MEREDITH SISTERS—Apollo, Berlin, Germany, Jan. 1-31, Bonacher's, Vienne, Austria, 1-28.
Merrills, Three—Stohl Tour, England—indefinite.
Messenger Boys' Trio—Keith's, Phila., Jan. 29-3.
Miett's Dogs—Olympic, Chgo., Jan. 29-3.
Military Octette—Keith's, Phila., Jan. 29-3.
Miller, Elizabeth—G. O. H., Pottstown, Pa., Jan. 29-3.
Milliman Trio—Proctor's, Albany, N. Y., 29-Feb. 3, Auditorium, Lynn, Mass., 5-10.
Mills and Morris—Orph., Kansas City, Jan. 29-3.
Milone, Four—Amphion, Bklyn., Jan. 29-3.
Mitchell and Marron—Poli's, Springfield, Mass., Jan. 29-3.
Mitchells, Dancing—Imperial, Bklyn., Jan. 29-3.
Mitchells, Three—Orph., Frisco, Jan. 29-10.
Monroe, George W.—Savoy, Fall River, Mass., Jan. 29-3, Gotham, Bklyn., 5-10.
Mora, Jerome—Bijou, Wheeling, W. Va., Jan. 29-3.
Morrell and Deely—Orph., Denver, Jan. 29-3.
MOTOGIRL, L.A.—Orpheum, Graz, Austria, 1-31.
Motoring—G. O. H., Pittsburgh, Jan. 29-3, Temple, Detroit, 5-10.
Mortons, Four—Mohawk, Schenectady, N. Y., Jan. 29-3.
Mowatts, Five—Proctor's 58th St., N. Y., Jan. 29-3, Amphion, Bklyn., 5-10.
Murphy and Francis—Shea's, Toronto, Jan. 29-3.
Murphy, Mr. and Mrs. Mark—Howard, Boston, Jan. 29-3, Keith's, Prov., 5-10.
MURPHY, W. H., AND BLANCHE NICHOLS—Park, Worcester, Mass., Jan. 29-3, Colonial, N. Y., 5-10.
Murphy and Andrews—Keith's, Boston, Jan. 29-3.
Murphy and Willard—Orph., Omaha, Jan. 28-3, Orph., Minneapolis, 4-10.
Murray, Elizabeth—Hopkins', Louisville, Jan. 29-3.
Nalos, Musical—Crystal, Detroit, Jan. 29-3.
Navajo Girls—Haymarket, Chgo., Jan. 29-3.
Nelsons, Four—Shea's, Buffalo, Jan. 29-3.
Nevaros, Three—Arcade, Toledo, O., Jan. 29-3.
Newell and Niblo—Majestic, San Antonio, Tex., Jan. 29-3, Majestic, Fort Worth, 5-10.
Newman, Joseph—Orph., Los Angeles, Jan. 22-4, Orph., Salt Lake City, 5-10.
New York Newsboys' Quartette—Proctor's, Newark, N. J., Jan. 29-3.
NIBLO, FRED—Shea's, Toronto, Jan. 29-4, Proctor's, Albany, N. Y., 5-10.
Nichols Sisters—Alhambra, N. Y., Jan. 29-3.
Night in Venice—Columbia, Cincinnati, Jan. 29-3.
Nino, Leo—Poli's, Bridgeport, Conn., Jan. 29-3.
Nobles, Milton and Dolly—Empire, Paterson, N. J., Jan. 29-3, Empire, Hoboken, 5-10.
Noblette and Marshall—Columbia, St. Louis, Jan. 29-3.
Norcross, Blain and La Mar—Pastor's, N. Y., Jan. 29-3.
NORTON, MISS, AND PAUL NICHOLSON—Keith's, Boston, Jan. 29-4, Keith's, Worcester, Mass., 5-10.
Norworth, Jack—Proctor's 125th St., Jan. 29-3, Proctor's, Troy, N. Y., 5-10.
Nugent, J. C.—Trent, Trenton, N. J., Jan. 29-3, Empire, Paterson, 5-10.
Nye, Ned—Victoria, N. Y., Jan. 29-3.
Omar Singh—Hathaway's, New Bedford, Mass., Jan. 29-3.
Onlaw Troupe—Imperial, Bklyn., Jan. 29-3.
Orpheus Comedy Four—Keith's, N. Y., Jan. 29-3.
O'Rourke-Burnette Trio—Olympic, Chgo., Jan. 29-3.
Otto Brothers—Chase's, Wash., Jan. 29-3.
Parker's Dogs—Chase's, Wash., Jan. 29-3.
Parras Brothers—Temple, Detroit, Jan. 29-3.
Patterson Brothers—Olympic, Chgo., Jan. 29-3.
Patty Brothers—Alhambra, N. Y., Jan. 29-3.
Pekin Zouaves—G. O. H., Indianapolis, Jan. 29-3, Columbia, Cincinnati, 4-10.
Pelletier, Dora—Auditorium, Lynn, Mass., Jan. 29-3.
Peiot, Fred and Annie—Keith's, N. Y., Jan. 29-3, Maryland, Balto., 5-10.
Perry, Frank L.—Unique, Minneapolis, Jan. 29-3.
Petching Brothers—Pastor's, N. Y., Jan. 29-3.
Peters, Phil and Nettie—Savoy, Fall River, Mass., Jan. 29-3.
Phillips and Farlandeau—Empire, Frisco, Jan. 29-3.
Piccolo Midgets—Cook's, Rochester, N. Y., Jan. 29-3.
Picland Sisters, Seven—G. O. H., Pittsburgh, Jan. 29-3
Pierce and Maizee—Victoria, N. Y., Jan. 29-3.
Pierce and Opp—Keith's, Prov., Jan. 29-3.
Pierce and Roslyn—Amphion, Bklyn., Jan. 29-3.
Pierce, Alice—Keith's, Balto., Jan. 29-3, Temple, Detroit, 5-10.
Poster Girls, The—Imperial, Bklyn., Jan. 29-3.
Potter and Harris—Keith's, Boston, Jan. 29-3.
Powers and Theobald—Family, Lancaster, Pa., Jan. 29-3.
Prelle's Dogs—Columbia, Cincinnati, Jan. 29-3.
Prince of Pilsen Girls—Chase's, Wash., Jan. 29-3, G. O. H., Pittsburgh, 5-10.
Prince, Arthur—Victoria, N. Y., Jan. 29-3.
Probst—Proctor's Newark, N. J., Jan. 29-3.
Pucks, Two—Chase's, Wash., Jan. 29-3.
Pullen, Luella—Owensboro, Ky., Jan. 29-3.
Quigley Brothers—Keith's, Prov., Jan. 29-3.
Quinlan and Mack—Temple, Detroit, Jan. 29-3.
Rackett and Hasard—Star, London, Eng., 12-24.
Radford and Valentine—Stoll Tour, Eng., Dec. 4-March 3.
Rae and Broache—Proctor's 23d St., Jan. 29-3.
Rapoll—Lyric, Cleveland, Jan. 29-3.
Rastus and Banks—Royal, Oldham, Eng., Jan. 29-3, Royal, Holborn, London, 5-10, Grand, Clapham, 12-17.
Rawson and June—G. O. H., Indianapolis, Jan. 29-3.
Raymond, Ray—International, Jan. 29-3.
Raymond and Caverly—Columbia, St. Louis, Jan. 29-3.
Rayno's Bull Dogs—Lock Haven, Pa., Jan. 29-3.
Red Raven Cadets—Trent, Trenton, N. J., Jan. 29-3.
Redford and Winchester—Keith's, Phila., Jan. 29-3, Keith's, N. Y., 5-10.
Reichen's Dogs—Shea's, Buffalo, Jan. 29-3.
Reiff Brothers—Orph., Bklyn., Jan. 29-3.
Remington, Mayme—Temple, Detroit, Jan. 29-3.
Reno and Richards—O. H., Lowell, Mass., Jan. 29-3.
Rentfrow and Jansen—Unique, Brandon, Man., Jan. 29-3, Bijou, Superior, Wis., 5-11.
Rens, Therese—Keith's, Boston, Jan. 29-3.
Reynard, Ed F.—Proctor's 23d St., Jan. 29-3, Proctor's, Albany, N. Y., 5-10.
Rianos, Four—Hippodrome, N. Y.—indefinite.
Rice and Cady—Orph., Los Angeles, Jan. 29-10.
Rice and Cohen—G. O. H., Syracuse, N. Y., Jan. 29-3.
Rice and Elmer—Colonial, Lawrence, Mass., Jan. 29-3.
Rice, Fanny—Shea's, Toronto, Jan. 29-3, Temple, Detroit, 5-10.
Rich and Harvey—Haymarket, Chgo., Jan. 29-3.
Richardson, Lavender—Fischer's, Frisco, Jan. 29-3.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 3—indefinite.
Ritter, Herr—A. and S., Boston, Jan. 29-3.
Roberts, R. A.—Proctor's 58th St., Jan. 29-3, Imperial, Bklyn., 5-10.
Robeson, Mrs. Stuart—Columbia, Cincinnati, Jan. 29-3, Orph., New Orleans, 5-10.
Rodell-Herbert Trio—Crystal, Detroit, Jan. 29-3.
Romanos, The—Alhambra, N. Y., Jan. 29-3.
Roofs, The—Haymarket, Chgo., Jan. 29-3.
Rooney and Bent—Keith's, N. Y., Jan. 29-3.
Rosaire and Doretto—Keith's, N. Y., Jan. 29-3.
Rosenthal, Harold—Family, Lancaster, Pa., Jan. 29-3.
Roses, Three—Orph., Reading, Pa., Jan. 29-3.
Ross and Lewis—Bow Palace, London, Eng., Jan. 29-3, Camberwell Palace, London, 5-10, Sadler's Wells, London, 12-17.
Rossow Midgets—Hathaway's, New Bedford, Mass., Jan. 29-3.
Russell and Dunbar—Bijou, Green Bay, Jan. 29-3, Ben's, Marinette, 5-10.
Russell and St. Clair—Majestic, Houston, Tex., Jan. 29-3.
Russell, Phil and Carrie—Crystal, Kokomo, Jan. 29-3, Crystal, Logansport, 5-10.
RYAN, THOMAS J., AND MARY RICHFIELD—Keith's, Cleveland, Jan. 29-3, Shea's, Buffalo, 5-10.
SABEL, JOSEPHINE—Empire, Liverpool, Eng., Jan. 29-3, Empire, Bradford, 5-10, Empire, Birmingham, 12-17.
Salerno—Orph., New Orleans, Jan. 29-3.
Salvaggis, Eight—Shea's, Buffalo, Jan. 29-3.
Samson and Zaccho—G. O. H., Pottstown, Pa., 1-3.
Sandor, Paul—Colonial, N. Y., Jan. 29-3.
Santell—Novelty, Oakland, Cal., Jan. 29-3.
Saona—Keith's, Prov., Jan. 29-3.
Saunders, Chalk—Hathaway's, Lowell, Mass., Jan. 29-3.
Saunders, Lucille—Colonial, N. Y., 5-10.
Sa Vans, The—Hopkins', Louisville, Jan. 29-3.
Scepp's Dogs and Ponies—Masonic, Fort Wayne, Ind., Jan. 29-3.
Scipio Argenante Trio—Majestic, Chgo., Jan. 29-3.
Scott, Mike—Howard, Boston, Jan. 29-3.
Scrantons, The—Bijou, Green Bay, Wis., Jan. 29-3.
Searcy, George—Earl, Pueblo, Col., Jan. 29-3.
Seasons, Four—Poli's, Bridgeport, Conn., Jan. 29-3.
Seever, Lew—Atlantic Garden, N. Y., Jan. 29-3.
Seidoma, The—Columbia, Cincinnati, Jan. 29-3.
Severance, Margaret—Bijou, Marinette, Wis., Jan. 29-3.
Seymour and Dupree—Empire, Holyoke, Mass., Jan. 29-31, Nelson, Springfield, 1-3.
Shanty Town Trio—People's, Leavenworth, Kan., Jan. 29-3.
Sharp Brothers—Poli's, New Haven, Conn., Jan. 29-3.
Sharpley and Flynn—9th and Arch, Phila., Jan. 29-3.
Shaw, Mr. and Mrs. Larry—Pastor's, N. Y., Jan. 29-3.
Shaw, Lillian—Keith's, Prov., Jan. 29-3.
Shedman's Dogs—G. O. H., Pottstown, Pa., Jan. 29-3.
Sheriff, Harold—People's, Kansas City, Kan., Jan. 29-3.
Sherman, Milt—9th and Arch, Phila., Jan. 29-3.
Sherman and De Forrest—H. and S., N. Y., Jan. 29-3.
Shetlands, Eight—Poli's, Springfield, Mass., Jan. 29-3.
Simon and Gardner—Maryland, Balto., Jan. 29-3.
Simpson, Cheridah—Chase's, Wash., Jan. 29-3, G. O. H., Pittsburgh, 5-10.
Slapoffski, Madame—Keith's, N. Y., Jan. 29-3.
Sloan, Blanche—Keeney's, Bklyn., Jan. 29-3.
Smann Sing Hippo—Poli's, Bridgeport, Conn., Jan. 29-3.
Smith and Campbell—Keith's, Phila., Jan. 29-3.
Smiths, Aerial—Empire, Hoboken, N. J., Jan. 29-3.
SNYDER AND BUCKLEY—Orph., Frisco, Jan. 22-10.
Solomon II—Moore's, Portland, Me., Jan. 29-3.
Spiller Musical Bumpers—Arcade, Toledo, O., Jan. 29-3.
Spissel Brothers and Mack—Cook's, Rochester, N. Y., Jan. 29-3.
Spook Minstrels—Temple, Detroit, 5-10.
Stahl, Rose—Amphion, Bklyn., Jan. 29-3, Chase's, Wash., 5-10.
Staley and Birbeck—Orph., Bklyn., Jan. 29-3.
Stammers, Carlo—Atlantic Garden, N. Y., Jan. 29-3.
Stanley and Aileen—People's, Kansas City, Kan., Jan. 29-3.
Stanleys, The—O'Hara's, Shenandoah, Pa., Jan. 29-3.
Stein, Eretta, Family—Tichy's, Prague, Austria, Jan. 16-31, Wintergarten, Berlin, Germany, 1-28.
Stevens, Kitty—Keith's, N. Y., Jan. 29-3.
Stevens, Leo—9th and Arch, Phila., Jan. 29-3.
Stewart, Mr. and Mrs. Cal—Pastor's, N. Y., Jan. 29-3.
Stinson and Merton—O. H., Lowell, Mass., Jan. 29-3.
Stine and Evans—H. and S., N. Y., Jan. 29-3.
Stone, Arthur—Keith's, Cleveland, Jan. 29-3.
Stone, Belle—Portland, Portland, Me., Jan. 29-3.
Stone, Harry—A. and S., Boston, Jan. 29-3.
Stork Trio—Crystal, Frankfort, Ind., Jan. 29-3.
Strakosh, Avery—Proctor's 125th St., Jan. 29-3.
Stuart—Keeney's Bklyn., Jan. 29-3.
Styles, Fred C.—Lyric, Cleveland, Jan. 29-3.
Sullivan and Pasqueiena—Orph., Kansas City, 5-10.
Sullivan, John L.—International, Chgo., Jan. 29-3.
Sully and Phelps—Orph., Mansfield, Jan. 29-3.
Sunny South—Colonial, N. Y., Jan. 29-3, Orph., Bklyn., 5-10.
Talbot and Rogers—Empire, Paterson, N. J., Jan. 29-3, Empire, Hoboken, 5-10.
Tariton and Tariton—Novelty, Cripple Creek, Col., Jan. 29-3.
Tate's Comedians—G. O. H., Pittsburgh, Jan. 29-3, Temple, Detroit, 5-10.
Taylor, Henry and Alice—Keith's, Balto., Jan. 29-3.
Tenley, Elmer—Shea's, Buffalo, Jan. 29-3.
Texans Sisters—Bijou, Marquette, Mich., Jan. 29-3.
Theis, Lulu—Freeport, Ill., Jan. 29-3.
Thomas and Payne—Sheedy's, Fall River, Mass., Jan. 29-3.
Thompson, Harry—Proctor's, Newark, N. J., Jan. 29-3.
Thorne and Carleton—Orph., Kansas City, Jan. 29-3.
Thorne, Mr. and Mrs. Harry—Gotham, Bklyn., 5-10.
Thurber, Leona—H. and B., Bklyn., Jan. 29-3.
Topsy Turvy Trio—Crystal, St. Joseph, Mo., Jan. 29-3.
Toto—Moore's, Portland, Me., Jan. 29-3.
Tourists' Trio—Orph., New Orleans, Jan. 29-3.
Toys, Musical—Lyric, Wichita, Kan., Jan. 29-3.
Troubadours, Four—Granby, Norfolk, Jan. 29-3.
TRUESDELL, MR. AND MRS. HOWARD—Poli's, Springfield, Jan. 29-3, Poli's, New Haven, Conn., 5-10.
Trovollo—Imperial, Bklyn., Jan. 29-3.
Tyce and Jermon—H. and B., Bklyn., Jan. 29-3.
Valmore and Horton—Tivoli, Cape Town, S. A., Dec. 18-Jan. 27.
Van, Billy—Hathaway's, Lowell, Mass., Jan. 29-3, Orph., Utica, N. Y., 5-10.
Van Biene, Auguste—Keith's, Boston, Jan. 29-3.
Valdare Troupe—H. and B., Bklyn., Jan. 29-3.
Valois, Harry E.—Lyric, Cleveland, Jan. 29-3.
Valveno Brothers—G. O. H., Pittsburgh, Jan. 29-3.
Vance, Clarice—Victoria, N. Y., Jan. 29-3.
Verera—Columbia, St. Louis, Jan. 29-3.
Vernon—Majestic, Chgo., Jan. 29-3.
Vinton and Clayton—Lyric, Cleveland, Jan. 29-3.
Wagner, Herbert—Bijou, La Crosse, Wis., Jan. 29-3.
Walters and Prouty—Poli's, Bridgeport, Conn., Jan. 28-3.
Ward and Curran—Proctor's 23d St., Jan. 29-3.
Wartenberg Brothers—Columbia, Cincinnati, Jan. 29-3.
Waterbury Brothers and Tenny—Proctor's 58th St., Jan. 29-3.
Watson's Farmyard—Temple, Detroit, Jan. 29-3.
Welch, Charles and Jennie—Crystal, Frankfort, Ind., Jan. 29-3.
Welch, Joe—Mohawk, Schenectady, N. Y., 5-10.
Welber, Lizzie—Majestic, San Antonio, Tex., Jan. 29-3.
Wells and Sells—Weast's, Peoria, Ill., Jan. 29-3.
Welsons, Four—Shea's, Buffalo, Jan. 29-3.
Wentworth, Rosa—Keith's, N. Y., Jan. 29-3.
Werden and Gladdish—Columbia, Cincinnati, Jan. 29-3.
Wesford, George—Crystal, Detroit, Jan. 29-3.
Westcott, Eva—G. O. H., Indianapolis, Jan. 29-3, Columbia, Cincinnati, 5-10.
Whalen, George E.—Howard, Boston, Jan. 29-3.
White and Stuart—Hammerstein's, N. Y., Jan. 29-3.
Whitman Sisters—H. and S., N. Y., Jan. 29-3.
Wickers, Three—Bon Ton, Ogden, U., Jan. 29-3.
Wikoff, Irma—Crystal, Elkhart, Ind., Jan. 29-3.
Wilbur, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Orph., Kansas City, 4-10.
Willard—Gem, West Superior, Wis., Jan. 29-3.
Williams, Will A.—Orph., Portsmouth, O., Jan. 29-3.
Williams and Gordon—Castle, Bloomington, Ill., Jan. 29-3.
Williams and Belburn—Garrick, Burlington, Ia., Jan. 29-3, La Salle, Keokuk, 5-10.
Williams and Tucker—Gotham, Bklyn., Jan. 29-3.
Willis and Barron—Lyric, Cleveland, Jan. 29-3.
Wills and Hassan—Trent, Trenton, N. J., Jan. 29-3.
Wilson, Lizzie N.—Orph., Kansas City, Jan. 29-3.
Wilson Trio—Orph., Minneapolis, Jan. 29-3.
Wilton Brothers—Keith's, Boston, Jan. 29-3.
Winter, Winona—Orph., Denver, Jan. 29-3.
Wood, George H.—Howard, Boston, Jan. 29-3.
Wood, Milt—Howard, Boston, Jan. 29-3.
Wood and Ray—Empire, Paterson, N. J., Jan. 29-3, Empire, Hoboken, 5-10.
Woodford and Marlboro—Star, Muncie, Ind., Jan. 29-3.
Woods, Francis—Keith's, Prov., Jan. 29-3.
Wordette, Estelle—Orph., Frisco, Jan. 21-3, Orph., Los Angeles, 5-17.
World and Kingston—Olympic, Chgo., Jan. 29-3.
Wotpert Trio—Keith's, Prov., Jan. 29-3.
Yankee Doodle Boys—Keeney's, Bklyn., Jan. 29-3.
Yeager and Yeager—Folies Bergere, Paris, France, Jan. 1-31, Wintergarten, Berlin, Germany, 1-28.
Yorke Comedy Four—Scranton, Pa., Jan. 29-3, Newark, N. J., 5-10.
Young and De Voie—Keith's, Prov., Jan. 29-3.
Young, Ollie and Brother—Orrin Brothers, Mexico City, Mexico—indefinite.
ZANCIGS, THE MYSTERIOUS—G. O. H., Syracuse, Jan. 29-3, Keith's, Cleveland, 5-10.
Zarelli—G. O. H., Syracuse, N. Y., Jan. 29-3.
Zeno, Jordan and Zeno—Fillis, Cape Town, South Africa, Jan. 29-March 31.
Zenos, The—Orph., Mansfield, O., Jan. 29-3.
Zimmer, John—Olympic, Chgo., Jan. 29-3.
Zimmerman, Willy—Shea's, Buffalo, Jan. 29-3.
Zingari Trio—Park, Worcester, Mass., Jan. 29-3.
Ziska and King—Haymarket, Chgo., Jan. 29-3.
Zoellers, The—G. O. H., Pottstown, Pa., Jan. 29-3.

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HYDE AND BEHMAN'S, WEEK OF JAN. 29.
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All performers are hereby notified that on and after Feb. 12, 1906, this theatre will be booked through the Western Vaudeville Managers' Association, Majestic Theatre, Chicago, Ill.
Performers having contracts for time after Feb. 5 will have to take the matter up with the Western Vaudeville Managers' Association.
DAVID DOUGLAS, Manager Dominion Theatre.

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GLOVER WARE, Mgr.
Next four weeks. Poli Circuit.
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Presenting their Musical Fantasy,
"A BIT OF DRESDEN CHINA."
This week, Trent, Trenton. Next week, Empire, Paterson.
Management CARO MILLER. Address MYERS & KELLER

ARTISTIC ALWAYS!
Pierce and Maizee
"THAT SWELL DRESSED ACT." GOWNS BY ROWLEY.
Jan. 29, Victoria. Sail for So. Africa, Feb. 6, via S. S. Kaiser Wilhelm der Grosse.

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The most gorgeously staged act in Vaudeville. (Special scenery.) Jan. 28, Majestic, Ft. Worth; Feb. 5, Ft. Worth, Tex.; Feb. 11. Hot Springs, Ark.; OrpheumCircuit, Feb. 25.
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LORETTE
THE DANCING JUGGLER
Vaudeville Feature Bennett-Moulton Co.
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In their new protean travesty, "HIS LITTLE GAME."
A big laughing hit everywhere!
Address JAMES J. ARMSTRONG, Agent, 131 West 42d Street.

Booked Solid till June.
Phil and Nettie Peters
Keith Circuit—Savoy, Fall River, Mass., Jan. 29; Keith, Providence, Feb. 5.
Direction of S. K. HODGDON.

JOE, MYRA, BUSTER and JINGLES KEATON
When "Pappy" spanks BUSTER
He uses pine shingles,
But the palm of his hand
Is sufficient for JINGLES.
I'll grow, though. (Phila. Jack Norworth.
Notice, Road Managers—April 2 open—between Fall River and Syracuse.
Address The Man with the Table, Wife and Two Kids,
Poli's, New Haven, Conn.

World and Kingston
"The act that stands out above all others on the excellent bill is that by John W. World and Mindell Kingston. Their sketch contains a little of everything from low comedy to snatches of grand opera, and it is all done so well that the audiences invariably force them to respond to several encores. Miss Kingston is known as the soubrette with the grand opera voice, and she admirably bears out her reputation. She is a remarkably pretty woman, and possesses a voice that many a prima donna might envy."
—Worcester Gazette, Dec. 28, 1905.

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INNESS AND RYAN?
Jingle money like a Bank Clerk.
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CHICAGO, ILL.—At the Majestic week of Jan. 29-3 are: Fadette's Orchestra, the Salvaggis, Trio Spice Arganaute, Franz Ebert and co., T. Nelson Downs, Macart's dogs, Jack Gardner, Vernon, Pete Baker, Hammond and Forrester, Mlle's dogs, Bonnie Maie, Kippy, and Billy Dick.——Haymarket: Navajo Girls, La Belle Carmen Troupe, Rickey and Nelson, Ziska and King, Stella Lee, Musical Kleist, Klein and Clifton, Clara Ross, Mr. and Mrs. Hodges, Rich and Harvey, Gordon Eldrid, the Roofs, Flying Gounods, Toby Mack.——Olympic: John T. Kelly, Four Boises, World and Kingston, Maree Twins, Dixon and Anger, Arthur Deming, Les Auberts, O'Rourke-Burnette Trio, Ferguson and Passmore, John Zimmer, Kenyon and De Garmo, Al. White, Bessie Crawford, Cope the Great.——International: John L. Sullivan, Evans and Evans, Ray Raymond, Klein and Klein, and others.——Folly: Miss New York, Jr.——Trocadero: Irwin's Show.——Euson's: La Belle Atlanta, Baader-Lavelle Trio, Wallace and Beach, and others.——Item: Dr. Freeman had another remarkably good bill at the Haymarket last week with hits by Hellman and Moore, Foster and Foster, Alf. Grant, Golden and Hughes, and Bert Coote.

OTIS COLBURN.

BOSTON, MASS.—Keith's: Week Jan. 29-3: Presents Therese Rene with her jewels, Auguste Van Biene, Kaufman Troupe, Howard and North, Gallagher and Barrett, Wilton Brothers, Carroll Johnson, Norton and Nicholson, Potter and Harris, Violet Dale, La Vine and Leonard, Eddie Mack, Murphy and Andrews, and McGrath Brothers.——Howard Athenaeum: Mr. and Mrs. Mark Murphy, George H. Wood, Brown, Harris and Brown, Milt Wood, Healey Sisters, Kennedy and Webb, the Clermontes, George E. Whalen, Mike Scott, Battling Nelson, and the burlesquers.——Lyceum: The Blue Ribbon Girls.——Rice and Barton's Gaiety co., headed by Charles Barton, is at the Palace.——The Colonial Belles are at the Columbia.——Austin and Stones: Le Clair and West, McDade and Welcome, Harry Stone, the Burtes, and the Three De Greans. Powell's Minstrel Maids remain as permanent features.——Item: Violet Mascotte objects to having the Mascottes' Burlesquers use that name, as she claims it to be an infringement on the trade name of the organization playing at the Howard Athenaeum. She applied to the Superior Court for an injunction against Harry N. Farren and Mr. Jacobs, of the co. which was at the Columbia last week. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre: Week Jan. 29 has Henry Lee, Stephan Gratten and Maude White, Macarte Sisters, Searl and Violet Allen, Smith and Campbell, John Birch, Redford and Winchester, Conlon and Hastings, Delmar Brothers, Anderson and Goines, Kern's dog, and the Military Octette. People are turned away nightly.——The Casino presents the Transatlantics, with Charmion as a special feature. Business large.——At the Trocadero the Star Show Girls are the attraction.——The Lyceum has the Casino Girls. Patronage always good. The Masqueraders 5.——The Bijou, with the Fay Foster co., offers a good programme. Jolly Grass Widows 5.——The Bon Ton is doing well under management of Lillian Tyson. The dramatic stock is now headed by the popular favorite, Fanny McIntyre, in Comedy and Tragedy. New olio features are Barney Trio, May Russell, Coldero, Wilson and Rich, St. Elmo, and Reading Sisters.——Arch Street Museum has Leo Stevens, Church and West, Anger and Hanley, Sharpless and Flynn, and Milt Sherman.

S. FERNBERGER.

CLEVELAND, O.—Keith's Prospect Theatre has the following bill Jan. 29-3: Arthur Stone, Ryan and Richfield, Durand Trio, Howarth's ponies and dogs, Clifford and Burke, Charles Kenna, the Three Meers, and the Cardowing Sisters.——The Utopians, with Carmencita as an added feature, are at the Star Theatre 29-3.——Phil Sheridan's City Sports come to the Empire Theatre 29-3.——The Lyric Theatre bill 29-3 includes: Rapoli, McCree and Poole, Vinton and Clayton, Willis and Barron, Harry E. Valois, Garette and Adams, and Fred C. Styles.——Item: A delegation of 900 from Painesville, headed by a band, visited Cleveland 24 to do honor to their townsman, Bobby Manchester, who had his co. at the Empire.

WILLIAM CRASTON.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymon, res. mgr.): Week Jan. 14: Rossi's horse, Salerno, Lucy and Lucier, Claudius and Scarlet, J. Frances Dooley, Arthur Deming, and Pekin Zouaves. Week 21: Fadette's Orchestra, Marco Twins, Okabe Japs, Nellie Florede, Barnold's dogs and cats, Al. Lawrence, and Dizas Fields.——Unique: Week 22: Herbert B. Cheeley and co., Kit Whirlwind, Beckrow and La Fleur, Glenroy and Russell, Stoddard and Wilson, the Flying Dubells, and Tom Lancaster.——Dewey: Week 21: High School Girls gave a good performance.

CHARLES M. LANE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): A strong bill Jan. 22-27 was given to capacity houses. The Kitabazasi Jap Troupe, Kaufman Troupe, and Long and Cotton were the features. The bill also contained Frank Gardner and Lottie Vincent, Rooney and Bent, Carroll Johnson, Charlotte G. George, Matthews and Ashley, the Pelots, Tohomas and Payne, Harry Jolson, and Paul Frederick.——Westminster (George H. Batcheller, mgr.): Rice and Barton's Big Gaiety co. opened 22 to a large house. Trocadero Burlesquers 29-3.

HOWARD C. RIPLEY.

DENVER, COL.—Business is excellent at every vaudeville house in town. Orpheum, week Jan. 22: Luigi Rossi, Hoakey, Bergere and co., Kennedy and Rooney, Francis-Dooley, Sisters Perle, and Diamant, Klekho and Trovell. Count de Buts and Brother. Week 29 Orpheum Show.——Novelty (H. Lubelski, mgr.): The Four Bragdons, De Shields, Fred S. Somers, Diamond Comedy Four, Mr. and Mrs. Ben Hunn.——Crystal (G. Ira Adams, mgr.): Donahue and Orette, Bingham and Thornton, Crotty Trio, J. H. Monroe, Lottie West Symonds. MARY ALKIRE BELL.

ST. LOUIS, MO.—The Columbia, week of Jan. 29-4, has Wilfrid Clarke and co., Goolman's dogs and cats, Bedouin Arabs, Bellman and More, Raymond and Caverly, Mam'selle Vereta, May Belfort, Golden and Hughes, Nobleta and Marshall, the Delkas, and J. C. Fox.——At the Standard Carr's Thoroughbreds are making merry. Co. includes Will Weston, Niblo and Riley, Harry McAvoy, and others.——At the Gayety is The Devil's Daughter co.

RICHARD SPAMER.

ALBANY, N. Y.—Proctor's Theatre (Howard Graham, res. mgr.): Jan. 22-27 usual capacity business: Lee Harrison, Watson, Hutchings, Edwards and co., Ward and Curran, Mazus and Masett, Daly and Devere, Probst, Kurtis and Busse, Larkins and Patterson.——Gaiety (Howard B. Nichols, mgr.): Golden Crook co. Jan. 22-27: fine performance; packed houses. Buch Brothers made a big hit. Dainty Duchess 29-3.

GEORGE W. HERRICK.

KANSAS CITY, MO.—Orpheum: Jan. 21-27: Salerno, Kloss Sisters, Lew Sully, Galetti's monkeys, Murphy and Willard, Mignonette Kokin, McCue and Cahill were well received by big audiences.——The Gay Morning Glories at the Majestic were well liked by good audiences. Bowery Burlesquers 28-3.——At the Century The Thoroughbreds were the attraction, playing to very satisfactory business. Broadway Gaiety Girls 28-3. D. KEEDY CAMPBELL.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Week Jan. 22-27: Rice and Prevost, Murray and Lane, Hill and Sylvani, Lee Nice, Neff and Miller, Edwin Keough and co., and Baby Owen pleased large audiences.——Items: Mrs. Poli gave a dinner 21 to Mr. and Mrs. Drew, of Chicago.——All records were broken by Le Domino Rouge week 15-20; 3,000 people were present Saturday night.

JANE MARLIN.

CINCINNATI, O.—The Columbia Jan. 21-27 had Franz Ebert and co. in Edmund Day's sketch, Dan Cupid; Elizabeth Murray, Milani Trio, Lillian Chick, De Witt, Burns and Torrence, Georgia Lewis, Thomas J. Keogh and co., and Linden Beckwith.——The Utopians were at People's drawing good business.——The World Beaters were at the Standard, with Jack O'Brien as an added feature. H. A. SUTTON.

SAN FRANCISCO, CAL.—Orpheum: Jan. 15-22: Fred Lennox and co., Rice and Cady, Herbert's dogs, Lewis McCord and co., Le Brun's Grand Opera Trio, Five Pirosconis, Mareena, Nevarro and Mareena, and Joseph Newman.——Chutes: 15-22: Bothwell Brown's Gaiety Girls in Vacation Time.——Fisher's: 15-22: Continuous vaudeville.

OSCAR SIDNEY FRANK.

TOLEDO, O.—Arcade: The Spook Minstrels, Edna Aug, and Gardner and Grant were features week 22-27. Others were the Millman Trio, the Durkyelles, the Hamlins, the Waddells, and Helen Marion.——At the Empire Sheridan's City Sports was the bill. Morgan and Kline, two well-known Toledo boys, are with the co. and do some fine buck and wing dancing.

C. M. EDSON.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): This fine bill is offered week Jan. 29-3: Valerie Bergere and co., Crane Brothers, Motoring, Spook Minstrels, Piciani Troupe, Katherine Bloodgood, Byers and Herman, Valveno Brothers, Mabelle Adams, Harry Edson, Walter Daniels, and Maritani Sisters. Business very large. ALBERT S. L. HEWES.

BUFFALO, N. Y.—Shea's week Jan. 22 offered Josephine Cohan and co., Fred Niblo, Le May's Silent Drill, Leslie and Dailey, Japanese Imperial Troupe, Basque Quartette, and Bowery Newsboys' Quartette.——Garden played Joseph E. Howard in The Runaway Girls to excellent business.——Lafayette had the Cherry Blossoms, with Carmencita as a special attraction. Fine business. P. T. O'CONNOR.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): The Fay Foster co. to good business Jan. 22-27; co. good. Brigadier Burlesquers 29-3.——Item: The Bon Ton is now in its accustomed peaceful condition. The new dressing-rooms are completed, the musicians have comfortable waiting quarters and the advertising agent has a fine den to work in. WALTER C. SMITH.

WASHINGTON, D. C.—At Chase's week Jan. 29-3 are: Cheridah Simpson and The Prince of Pilsen Girls, Mlle. Parker's dogs, Stuart Barnes, Paul Conchas, Seymour and Hill, Otto Brothers, and the Two Pucks.——At the Lyceum: Eugene Kernan's Own co. The Washington Society Girls are the week's attraction. Tiger Lilies 5. JOHN T. WARDE.

BALTIMORE, MD.—At the Maryland Jan. 29-3 are Alice Pierce, Henry and Alice Taylor, Simon, Gardner and co., Avon Comedy Four, Burton and Brooks, Luigi Dell'oro, and Alfred Arnesen.——The Jolly Widows held the stage of the Monumental. Washington Society Girls 5.

HAROLD RUTLEDGE.

TRENTON, N. J.—Theatre (Edward Renton, mgr.): On Jan. 22-27 crowds saw Lawson and Namon, Hayes and Wynn, Augusta Glose, White and Stuart, Edgar Allen, Emile La Croix and co., Avery and Hart, and The Girl in the Clouds.

ALBERT C. D. WILSON.

OMAHA, NEB.—Creighton-Orpheum: Week of Jan. 21: Lucy and Lucier, the Arcaris, Esmeralda Sisters, Grace Jackson, Lillian Burkhart and co., Wilson Trio, and Freyde Brothers. Everything was applauded, especially Lillian Burkhart, who is a great favorite here. J. R. RINGWALT.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week Jan. 15-21: Second week of the Orpheum Show, and the house has been packed every night and day. The daily matinees have proven a decided success. DON W. CARLTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; Louis Kilby, mgr.): Week Jan. 22-27: Le Domino Rouge, Bailey and Austin, Gracie Emmett and co., Eckert and Berg, Italian Trio, Katherine Dahl, and the Eight Shetlands. A. DUMONT.

FALL RIVER, MASS.—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.): Week Jan. 22-27: Hungarian Boys' Band, Shean and Warren, James J. Morton, Louise Montrose and her Auto Girls, Libby and Trayer, Rice and Elmer, Milt Wood, and Kingsley and Lewis. Attendance large.——Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): Paul Sandor's dogs, Dolan and Lenharr, Ray Cox, Delmore and Lee, Golden Gate Quintette, Gorman and West, and the Alhambra Sextette to S. R. O.——Boston (Charles Schlesinger, res. mgr.): Nellie Hartford's Burlesque co. Fair bill and attendance.——Items: Shean and Warren were obliged to cancel at the Savoy 22, on account of the illness of Mr. Shean, who was stricken with blood poisoning.—Everett Ellery, one of our best local singers, has decided to enter vaudeville.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Mrs. Stuart Robson as headliner did excellent work in a fair sketch Jan. 22-27. The posing of the Three Seldoms aroused much favorable comment. Wartenburg Brothers, Kelly and Violette, and Prelle's dogs received a big share of the applause. Watson and Morrisey, Carter and Water co., and Werden and Gladdish completed the bill.——Empire (Charles Zimmerman, mgr.): New London Gaiety Girls 22-27. Miner's Merry Burlesquers 29.——Item: The Pekin Zouaves play a return engagement at the Grand week 29 and a big time is planned for the opening night, when a flag will be presented by the parents and friends of the boys. This is their home city.

HAZLETON, PA.—Grand (Henry Walser, mgr.): Week Jan. 22: Nebraska Bill's Wild West, Meeker-Baker Trio, Alf Holt, the Kneedlers, Blanch Bailey, and Edwin E. Boyd to good business. Chicago Stock co. 29-3.——Family (Harry Hersker, res. mgr.): The Astaires, Lorre Trio, Dilks, Dilks and Dilks, Carrol and Dunn, and Reese Rosser, Jr. Capacity business.——Item: The stockholders of the Hazleton Opera House Co. elected a new Board of Directors 23. The new board consists of Harry Hersker, William Hersker, Lewis Hersker, John Hersker, Jr., Harry Knoblauch, Minnie Knoblauch, and Christiana Knoblauch, all of Mahanoy City.

SPRINGFIELD, MASS.—Poli's: Week Jan. 22 had two big hits in Nella Bergen and the Three Keatons. Others were: Eddie Leonard, Marr Dupont and co., Camille Trio, Bella Hathaway's monkeys, and Mr. and Mrs. Dan Hiatt.——The Nelson had the Majestic Burlesquers 22-24, and vaudeville rest of week, including Vernona Jarbeau, Elita Proctor Otis, Ethel Fuller and co., Metcalf, Paddock and Edwards, John F. Clark, Alexander, Bettina and Brockway, Alf and Pelser, and Smart and Williams.

LANCASTER, PA.—Family Theatre (Eduard Mozart, mgr.): Week Jan. 15-20: Naiada and co., Nibbe and Bordoucx, Rice Brothers, the Holdworths, Hugh Jeans, Tommy Burnett. Week 22-27: Shedman's dogs, the Zoellers, Sam and Ida Kelly, Harry and May Howard, Elizabeth Miller, and Charles A. Winower, a local vocalist, made a hit in illustrated songs.——Item: John L. Kerr, representing M. Reis' circuit, was here 22 and arranged to add the houses at Elmira, N. Y.; Carbondale, Pa.; Erie, and Youngstown, O., to the Monart-Reis chain.

SPRINGFIELD, O.—Orpheum Theatre (Orpheum Theatre Co., mgrs.): Week Jan. 15-20: The Aherns, Al. D. Weston, Larriman and Ewing, the Rays, and Addison and Livingstone. The bill for the week 22-27: Cairo and Carro, Woodford and Marlboro, Marjorie Barrett, Daly Burgess, Al. D. Weston, and motion pictures to large and pleased audiences. Week 29-3: Lea and Fay, Durbyelle, Willig and Larkins, Stanley and Le Roy, Annie Golden, and Al. D. Weston.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.; Fred. De Bondy, res. mgr.): Week Jan. 15-20: Winchberman's bears and monkeys, Shubert Quartette, Joe Belmont, Kanoka, Ray Bailey and her pickaninnies, and Kimball Brothers. Week 22-27: Frank Melvin's Midget Animal Circus, Dawson and Whitfield, the Razarfa, H. W. Tredenick, Tecklu Farms, Harvey Holman, and Hubert Devean pleased crowded houses.

LOWELL, MASS.—Hathaway's (F. G. Mack, mgr.): Week Jan. 22: Miller's elephants, Latina, Josef Blank, George Wilson, Four Avolos, Ford and Dot West, and Matthews and Harris. Good bill; large audiences.——Opera House (Fay Brothers and Hosford, mgrs.): Severin De Deyn and co., Quigley Brothers, Johnson, Davenport and Lorella, Larsen Sisters, Lena Keife, Zingarl Trio, and Phil and Nettie Peters. Large and pleased audiences.

PATERSON, N. J.—Empire (A. M. Bruggemann, mgr.): Fine houses Jan. 22-27 with McWaters-Tyson co., Perry Corwey, Smith and Campbell, Lawrence and Harrington, Donovan-Arnold co., Aerial Smiths, Le Roy and Le Vanion, and Kern's mimic dog.——Bijou (J. H. Rowley, mgr.): Brigadiers co. to fine business.——Family (Morris and Sims, mgrs.): Delmon and Darsell, A. J. Martyne, Three Hesse Brothers, Laura Rich, and Sig. Guilmette pleased.

KEOKUK, IA.—La Salle (D. E. Reeves, mgr.): LaZar and LaZar, Alice Lewis, J. W. Sperry, J. V. Mitchell pleased good houses Jan. 15-20. Week 22-27: Petet Family, Leonhart, Harry Howard, Fred Dressel are the attractions that are making this week's bill one of the most acceptable since the opening of this house, two months ago. Business good and has been increased appreciably since the closing of the Grand, the middle of January.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business excellent week Jan. 22-27. Bill included Madame Terese, Frederick Bond and co., Max Welson Troupe, Searle and Violet Allen, Kelly and Kent, La Valle Trio, and Elmer Tenley.——Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The Dainty Duchess Burlesquers to good houses. Runaway Girls 29-3.

PORTLAND, ORE.—Star Theatre: Jan. 22-29: Annie Abbott, Roberts Four, Two Droles, Devoe Brothers, the McHendrys, and W. H. Hartford.——Grand Theatre: Phroso, Mr. and Mrs. William Robyns, Oro and Nelson, DeCarlo and Stokes, Lillian Melbourne, and Harold Hoff.——Pantages Theatre: Weber Family, Golden Gate Quartette, Meadows and Lassare, Pearl and Cassidy, Arnaldo, and Lee White.

GLOVERSVILLE, N. Y.—Family Theatre (J. R. Morris, mgr.; P. P. Croft, res. mgr.): Week Jan. 15-20: Woodford's animals, the Razarfa, Harrison Green, La Sella Trio, and Dolly Sisters. Good business. Week 22-27: Wincherman's bears, Eleanor Blanchard, Kimball and Donovan, Sokichi Kuzuki, Charles H. Boyd, and Hattie Sims McCarthy delighted large audiences.

TOPEKA, KAN.—Crawford (Crawford and Kane, mgrs.): Usual big business week Jan. 15-20.——Novelty (H. Hagen, mgr.): By its excellent attractions this theatre has won the confidence of the public and continues to please capacity.——Star (J. J. Dawson, mgr.) drew well filled houses.——Auditorium: The Midwinter Exposition will open 22 under the management of R. S. Brigham.

HOT SPRINGS, ARK.—Majestic Theatre (T. R. McMeachen, mgr.): Week Jan. 15: Howley and Leslie, Powell, Lorreta Twins Trio, Russell and St. Claire, Frances Folsom, Lemaire and Lemaire. Splendid bill; largest business since opening. Week 22: Ricardo's animals, Frorgini, Howley and Leslie, Tossing Austins, Tegge and Daniels, Vettee Pattee, Mlle. Vera.

LYNN, MASS.—AUDITORIUM (Harry Katzes, mgr.): Week Jan. 22-27: Rossow Midgets, Harper, Desmond and Burrows, Chalk Saunders, Eckhoff and Gordon, Burke and Dempsey, Charlie Rossow, and Violet Black and co.——Item: Manager Katzes has added new dressing-rooms and a comfortable greenroom. The performers say that the conveniences are the best east of New York.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Jan. 22-27: Thompson's elephants, Ed F. Reynard, Madame Avery Strakosch, A. W. Asra, Wood and Ray, Edna Luby, the Duranta, and Birch and Carson made up an excellent programme which pleased capacity houses.——Waldmann's (W. S. Clark, mgr.): Rose Sydell's London Belles to big business; co. pleased. Week 29-3 Bon Ton Burlesquers.

POTTSVILLE, PA.—Academy (M. Reiss, prop.; Charles Haussman, mgr.): Week Jan. 22: Pamahasika, the Kinsners, Brummell and Kimberly, Sanford and Darlington, Charles Kenna, and Howard May pleased good houses.——Family Theatre (Hersker and D'Esta, props.; H. D'Esta, mgr.): Marriot Twins, the Tanakas, Nibbe and Bordeaux, Marvelle and Gleason, Andy McLeod, and Fred Greenawald delighted big business.

RICHMOND, IND.—Gumett Theatre (Ira Swisher, mgr.): Week Jan. 22: Harney and Haynes, Lavarrice Sisters, Ernest Rink, La Rex, Douglas and Douglas, and George Hillman. Primrose's Minstrels 29.——New Phillips' Theatre (O. G. Murray, mgr.): The Great Renox, Hall and Colburn, Tulsa, Two Lees, Cal Lambert, Baretto, and Jenks and Clifford. Pleasing good business.

LANSING, MICH.—Bijou Theatre (D. J. Robson, mgr.): Week Jan. 15: Four Harrises, Millar Brothers, Beaty and Price, Fox and Sumners, Nellie Revelle, and Rex Minkley. Packed houses. Week 22: Mrs. Jules Levy and co., Gardiner Children, Will King, Billy Tann, and C. S. Humphrey. Good performance to large houses.

MANSFIELD, O.—New Orpheum Theatre (Gus Sun, mgr.): Edward Winterstine, Woodford and Marboro, Leonard and Drake, and the Magic Crucible week of Jan. 15 to large audiences. Edw. Weatherstine, the Orvilles, Reno and Murray, Lillian Well, Willig and Larkin week of 22. Good performances to big business.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Week Jan. 22: Hallen and Fuller, Bristol's ponies, George W. Day, Talbot and Rogers, Potter and Hartwell, Vernon and Edward Clark and his Six Widows. Good bill; large houses.——Bijou (Updegraff and Brownell, mgrs.): Harry Bryant's co. Performance and houses good.

WACO, TEX.—Majestic (William A. Holt, mgr.): Large houses Jan. 15-20 applauded Myles McCarthy and co., Martha Florrine and her Ilona, Musical Goolmans, Lilly Seville, Samuel Holdsworth, and Lee and Munroe. Week 22: Jane Courthope and co., Laura Burt, Lizzie B. Masters and co., Bessie Harvey, and Don Carlos.

SALT LAKE CITY, UTAH.—Bon Ton (J. H. Young, mgr.): Week Jan. 15: Eunice Drake and co., the Marshalls, Jennie Delveea, Four Godfreys, and Robert Ellis.——Orpheum (M. Bistes, mgr.): Four Juggling Normans, Horsky, Bergere and co., Count De Buts and Brothers, Two Mitchells, Jack Irwin, Sisters Pearl and Diamond. Business good at both houses.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week of Jan. 21-28: Rader Brothers, Harry Haley, Mazzolotta, Simmons and Harris, De Vare and Curtis, and Carle Scott. Good patronage and bill.——Weast (C. F. Bartson, mgr.): Rice and Edwards, Frank Emerson, Martin and Mitchell, Norton and Perkins, Grierson Sisters. Fine; audiences large.

YORK, PA.—Parlor Theatre (William B. Pyle, mgr.): Harry Batchelor, Edwin Webb, James A. McInerney, Smith and Reagan, and Chadwick Trio pleased good business Jan. 15-20. Cunningham and Smith, Mlle. De Lora, James A. McInerney, Elmer Jerome, and Hamilton and Howlett pleased good houses week 22-27.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, lessees and mgrs.): Week 8: Sisters Lewis, James Roberts, Caesar, the Scuffields, the Allens and Franzmathes and Lewis. Week 15: Benmaine and Fitch, Steve Jennings, Martell and Moore, Conley and McGuire, and the Fredricks Four. Very good business.

EVANSVILLE, IND.—Bijou (G. W. Sellinger, mgr.): Week Jan. 15-20: Franz Ebert and co., Beatrice McKenzie and co., Harney and Haynes, Kipsy, Teggie and Daniels, Al. Spaulding, and Avery and Pearl. Week 21: Schipp's dogs and ponies, Arthur Rigby, Kherno and Cole, Lavine and Waltone, Lea Matthews, Hastings and Burns, and Clark and Temple.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Week Jan. 15: Ed Reynard, Sunny South, Maude White and Stephen Grattan, Zincari Trio, Taylor Holmes, and Maximillian to big houses. Week 22: Four Bard Brothers, Julia Elting, Norton and Nicholson, Post and Russell, Herr Saona, Three Madcaps, Dora Pelletier, and Robinson to fine houses.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): Capacity houses prove the popularity of this theatre. Week of Jan. 22-27: Garnella and Harris, Martha Briggs, Cogan and Bancroft, Foster's dog, Three Meers, Girard and Gardner, Greene and Werner, and Polk and Treak scored.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; B. Mitchell, res. mgr.): The Mumming Birds of Fred Karno are creating laughter Jan. 22-27. Bill includes Charles F. Semon, LaVine-Cimaron Trio, Cain's dogs, Brown, Harris and Brown, Dan J. Harrington, and Georgie Clark.

NORTH ADAMS, MASS.—Richmond Theatre (William P. Meade, mgr.): Week ending Jan. 27: Strong bill, including the Chamberlains, Ivy, Delmar and Ivy, James Richmond Glenroy, Walby and Texarkana, Harry Pilcer, Mildred Flora, James Green and co.

HOUSTON, TEX.—Majestic Theatre (Frank Sturgis, mgr.): Week Jan. 15-20: Ferry, Lindsay's dogs, Louis Dean and co., and others. The past week has been a record breaker.——Item: Manager Cunningham has resigned, and Frank Sturgis, of St. Louis, has been placed in charge of the Majestic.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Week Jan. 22-27: The Sunny South, Godfrey and Henderson, Billy Van, Waxsmith Duo, Dixon and Holmes, The Girl Behind the Drum, and Carlisle's ponies and dogs. Capacity business as always.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): Jack Mason's Society Belles, Burke, Larue and the Inky Boys, Parker's dogs, Weary Willie and His Ho-Bo Soldiers, Lutz Brothers, Caldra, Wood and Berry, and Willett Charters Jan. 22-27. Good houses.

SUPERIOR, WIS.—Bijou Theatre (L. O. Whittier, mgr.): Week Jan. 15: Mamie De Osha, Frank L. Perley, Budworth and Wells, Kit Whirlwind, Delaphone, and Stoddard and Wilson. Week 22: Flying Du Bill, the Brobst Trio, Albene and La Brant, and the Juggling Parrots.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Week Jan. 22-27: Sidney Deane and co., Waterbury Brothers and Tenney, Solomon the Second, Orville and Frank, Clifton Crawford, Belle Stone, and Reata Winfield. Business continues good.

TERRE HAUTE, IND.—Lyric (Jack Hoeffler, mgr.): Week of Jan. 15-21: The Rossaires, Don and May Gordon, Charles Banks, and Raymond and Tracy. Large patronage. Week 22-28: Knight Brothers, Bonnie Gaylord, Lawman and Ewing, and Humes and Lewis.

BURLINGTON, IA.—Garrick (Victor Hugo, mgr.): Week Jan. 15-20: Delks and co., Harry Howard, Develda and Zelda, Murray Hill, and Vesta Montrose. Business excellent. Week 22: Coleman and Mexie, Le Dent, La Adelle, Gilmore and Carroll, and Vesta Montrose. Business good.

DALLAS, TEX.—Majestic (Nathan Platshek, mgr.): Week Jan. 22: Perry, Lindsay's monkeys and dogs, Newell and Niblo, Dell and Fonda, Lizzie Wheeler, and Louis Dean and co. in The Littlest Girl. Filled the house comfortably. Week 22-27: Francesca Redding and co. and others.

WATERBURY, CONN.—Jacques' Theatre (Harry Parsons, mgr.): Smaun Sing Hpoo, Mr. and Mrs. Gardner Crane, Baker and Robinson, Pierce and Opp, Mitchell and Marron, Sherman and De Forrest, and Josie Antoinette Jan. 22-27 are pleasing large audiences.

HOBOKEN, N. J.—Empire Theatre (A. M. Bruggemann, prop.): Week Jan. 22-28: Mr. and Mrs. Jimmie Barry, Mr. and Mrs. Mark Murphy, Colby Family, Zay Holland, Mr. and Mrs. Stuart Darrow, American Comedy Four, Pierce and Maisee, and Onlaw Trio.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): George Austin, Hart and Dillon, the De Lacys, Kohler and Kohler, Jack O'Toole, and Hugh and Stanton Jan. 15-20 to good houses. Nelson and Barry, Esher Sisters, La Zar and La Zar, Williams and Melburn, and Gane 22-27.

DETROIT, MICH.—Temple Theatre week Jan. 22-27: Arthur B. and Irene Stone, Ryan and Richfield, Eight Salvaggis, Bertha Waltzinger, Frank Bush, Clifford and Burke, Reichen's dogs, and Spissell Brothers and Mack.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week Jan. 22: George E. Whalen, Kittie Hoffman, Corrigan and Hayes, Gaulette Sisters, Cole and Clemens, Mattie Bennie, and Charles H. Webster. Fair business.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.): Kates Brothers, Howard Brothers, Millar Brothers, Hammond and Forrester, Harry Botter and co., and Tourbillion, make up a good bill Jan. 22-27; fair business.

SAGINAW, MICH.—Jeffers Theatre (Ely and Marks, mgrs.): Seven Belfords, Queen and Rose, Neff and Miller, Yale Trio, Realto Quartette, Lenroy and Russell, and Doline Cole, Jan. 22-27 opened to good business; fair bill.

WINNIPEG, CAN.—Dominion Theatre (David Douglas, mgr.): Jan. 15-20: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute and Glenroy and Russell made hits. Courtney, Eugene Henry, Two Kings, and Rossley and Restelle also pleased. Good business.

BELOIT, WIS.—Bijou Theatre (Clarence Burdick, mgr.): Capacity business Jan. 15-20. Week of 22-27: The Two Fantas, Tops and Topsy, Hope and Theis, Bertha McMorris, Madell and Cartley, Major La Voy, Ross and Goliet, and Ruth Bertach.

FORT WORTH, TEX.—Majestic (Charles R. Fischer, mgr.): The attendance was fairly good week Jan. 8-15 and performances very satisfactory. Week 15-22: Madame Ewing and her dogs were the feature.

MEMPHIS, TENN.—Grand Opera House (A. B. Morrison, mgr.): Fair houses week of Jan. 22-27, applauded Herrmann the Great, Four Boises, Dean Edsall and co., Sullivan and Pasquelena, Lavinia De Witt, Tourist Trio, and the Francellias.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Auguste Von Rhene, J. K. Hutchinson and co., Otto Brothers, Tyce and Jermon, Sydney Grant, Wilton Brothers, and Kennedy and Quatrelli made up a good bill Jan. 22-27, which drew big houses.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): The Bijou celebrated first anniversary week Jan. 15-22. Brown Brothers, J. Frank Hopkins, Lewis and Chapin, Wheeling Wheelocks, and Cull and Johnson scored.

COLORADO SPRINGS, COL.—Empire Theatre (Charles E. Harrison, mgr.): Week Jan. 15-20: Mr. and Mrs. Harry Earle, Speea, Fielding, and Lamer; Ward.

BUTTE, MONT.—Family Theatre (Francis Nelsonia, mgr.): Week Jan. 21: Four Juggling Mortons, Rialto Comedy Four, Ted E. Box, De Rossett and Excela, the Veltons, and Cora Morris.

CARBONDALE, PA.—Family (Harry Knoblauch, res. mgr.): Week of Jan. 22: Dida, Tanner and Gilbert, Melville and Conway, Sylvan and O'Neill, and Edward Rosser. Crowded houses.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Stith and Stith, West and Benton, David Parrish, Cook and Oaks, and Clifford Wilkins Jan. 22-27 pleased good houses.

SAN ANTONIO, TEX.—Majestic (G. Oliver Lake, mgr.): Week Jan. 14-20: Inness and Ryan, Madame Hoffman, Marvelous Le Pages, Professor Talkington, and Yamato Danji Japs pleased.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Week Jan. 15-20: Guy's Minstrels, Harris and Harbach, Ethel Jackson, Rose Felmer, Alice Dorothy, and Grace Walters. Large business.

WHEELING, W. VA.—Bijou Theatre (H. W. Rogers, mgr.): The Sloans, Leonard and Drake, Emma Connelly, and Arthur Onne to S. R. O. Jan. 22-27.

ELKHART, IND.—Crystal Theatre (J. H. Amons, mgr.): Mr. and Mrs. Dick Tracy, the Valpos, Strond and Strond, and Blanche Freeman pleased Jan. 15-20.

CORTLAND, N. Y.—Opera House (W. W. Wallace, mgr.): Week Jan. 22: Elizabeth Miller, Earl and Bartlett, George Heyt, and Tanner.

ATCHISON, KAN.—Star Theatre (A. S. Lewis, mgr.): Week Jan. 27: The Great Eldridge, Sally Randall, and Bingham and Goble. Business good.

VAUDEVILLE. VAUDEVILLE.

BERT **LESLIE** AND **DAILEY** ROBT

Will end their partnership June 1, 1906, when all present contracted work has been played.
THE REASON—Mr. Dailey wishes to go back to comedy, and has played two years of straight parts.
FOR GOSSIPS—There is no friction: we are the same pals we always were.
Letters or business props. should be sent en route: New York, 4 weeks, starting 26th, at Colonial.

MOST FINISHED AND ARTISTIC ACT IN VAUDEVILLE.—Vide Press.

T. NELSON DOWNS "KING of KOINS"

THIS SEASON 32 WEEKS IN THE WEST.
Jan. 29, Majestic, Chicago; Feb. 5, Temple, Fort Wayne; Feb. 12, Grand, Indianapolis; Feb. 18, Columbia Cincinnati; Feb. 25, Hopkins, Louisville.

The Sensation of Vaudeville!

CHAS. **GUYER** AND **O'NEIL** NELLIE

Booked Solid till June, 1906.

SENSATION AT COLONIAL LAST WEEK!

MUSIC PUBLISHERS.

DOWN IN MUSIC ROW.

Jessie Mae Hall, starring in The Street Singer, now in its twenty-third successful week, continues to score with "In Dear Old Georgia." She recently introduced Williams and Van Alstyne's novel Western love song, "Cheyenne," and is receiving much praise for her artistic rendition of it. She is also using as her feature song, "I Won't Play Unless You Coax Me."

Joe McNatti has added "Just a Little Rocking Chair and You" and "Starlight" to his repertoire of songs. He reports both as successful.

The new rustic ballad, "Since Nellie Went Away," is rapidly becoming a popular favorite. The New York Music Publishing Company is in receipt of many requests for this song; also many letters highly praising it. Professional copies and orchestrations are now ready in any key, and the song is not restricted to the individual use of any one performer.

Ethel Robinson is using Lenox and Sutton's novelty number, "A Ragtime Jap," with continued success.

The New York Music Company has issued a new soldier song called "Good-bye, My Soldier Lad," which is being extensively used by well-known vocalists. It is by Thurland Chattaway and is considered one of his best numbers.

Felix Feist is now on a Western trip in the interest of his brother, Leo Feist, and will visit the principal cities, returning to New York in the Spring. He reports big sales on all the Feist publications.

Josie Flynn, with The Thoroughbreds, is singing "Sympathy," and reports that it is a positive sensation wherever she has used it. The Latonas are using "In Dear Old Georgia" and the now famous "Silver Heels."

Among the performers using "Starlight," "When Mose with His Nose Leads the Band," and "Just a Little Rocking Chair and You" are Howard and Cameron, Kitty Roth, Sarah Herbert, and Pinkey Williams. They report success with these songs, which are published by the F. B. Haviland Publishing Company.

James Aldrich Libbey and Katherine Trayer are still meeting with success singing "Would You Care?" "Central, Give Me Back My Dime," and "Dreaming, Love, of You," and never fail to respond to repeated encores. Mr. Libbey has in preparation a new song by Mr. Harris, to be introduced about March 1.

Alburtus and Jessie Millar, who are on Percy Williams' circuit, report success. Although "Dearie" is a restricted number as a song, Jessie Millar, of this team, uses it as a cornet solo and claims that it is the best song since "Violeta." She also uses "Little Girl, You'll Do," as an encore to "Dearie," and there is little choice between them, both being pronounced successes. The act is booked solid for a long time to come.

Holcombe, Curtis and Webb, the Six Musical Cuttys, and Jim Brockman are scoring with "In Dear Old Georgia," and report it the biggest ballad success they have ever used.

Vic Richards, now with the Dumont's Minstrels, states that he is using Kendis and Paley's novelty song, "Sympathy," with continued success.

"Fly Away, Birdie, to Heaven" is sure to follow the success of "Hello, Central, Give Me Heaven," "Why Don't They Play with Me?" and "Always in the Way."

Avery Strakosch sang "In Dear Old Georgia" at Proctor's Twenty-third Street Theatre recently and received a round of applause at each performance before the orchestra finished the introduction.

Harry Troy, tenor, direct from the Palace Theatre, London, now with the Rufus Rastus company, is using "Just One Word of Consolation." After singing this song as a solo to three encores it is taken up by a chorus of sixty voices.

Diamond and Smith are still meeting with success in their singing of "Sister" with the moving pictures, and since playing Pastor's Theatre, where they introduced this song, they have been overwhelmed with contracts from managers.

H. A. Sage, 117 West Fort Street, Detroit, Mich., has just issued two new songs by James O'Dea and Paul Leslie—"All I Want Is a Sweetheart," a catchy waltz-song, and "Do Dreams Come True?" a sentimental love song that promises to be a big favorite. These songs are gotten out in an artistic manner and will be sent to professionals who inclose a programme, with postage. The orchestrations are mailed on receipt of 10 cents each.

C. L. Partee has just issued a new comic song with an excellent melody, entitled "Back, Back to the Dairy." The song describes an innocent country maid who visited the city and was gently reminded wherever she went that the city was no place for her. The orchestrations and professional copies are ready.

The many singers using "Out in an Automobile" report success. It is being featured by Marie Alba Le Roy, Walry, Reeves and Kenny, Bob Carlin, Charlie Gano, Mabel Font and many others. "Out in an Automobile" is published by the Vincent Bryan Music Company.

Little Zena Kiefe is meeting with continued success on the Keith Circuit. She is a positive favorite among the women and children, and on several occasions has held receptions on the stage and has been the recipient of many dainty little gifts from her admirers. She is singing the newest "kid" song, "I Won't Play Unless You Coax Me."

Many song illustrators are using C. C. Pillsbury Company's rollicking song, "On a Holiday," with slides. They claim that the slides for this song are entirely different from the usual pictures. Eugene Cline and Company and the Chicago Transparency Company, of Chicago, furnish the slides to the profession.

Grace Leonard sang "Just a Little Rocking Chair and You" at Keith's last week and met with immediate success.

Vincent Bryan has just returned from a flying Western trip, remaining in Denver several days. He reports that his publications are very popular in the West and that he placed large orders for "Football," "Out in an Automobile," "Right in This Old Town" and "What's the Use of Knockin'."

Maude Lambert, prima donna with The Babes and the Baron, recently introduced a new song by O'Dea and Caldwell. The song was used with splendid light effects and is called "By the Light of the Honeymoon." This song shared honors with "Mile," a song sung by Junie McCree. Stern and Company publish both of these numbers.

Mallory Brothers, Brooks and Halliday have introduced Al. Gumble's novelty song, "Jessamine," and are responding to numerous encores as a result.

Dave Lewis and company will feature Morse and Drislane's new song, "When Mose with His Nose Leads the Band," during an extended tour in vaudeville.

Edna Aug writes the Vincent Bryan Music Company that she is using "What's the Use of Knockin'" with much success.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the Interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y. (Meyer Cohen, Mgr.)

Vol. IV. NEW YORK, Feb. 3, 1906. No. 40

CARR AND JORDAN, the well-known vaudeville team, are introducing with splendid effect, and meeting with tremendous success, "Would You Care?" and a new ballad, "Dreaming, Love, of You."

FRANCKLYN WALLACE, the phenomenal tenor vocalist, who has resigned from "The Runaways" Co., of which he was one of the principal features, has returned to vaudeville and is meeting with great success singing "Would You Care?" "Dreaming, Love, of You," and "Just One Word of Consolation." Mr. Wallace is to be commended on his selection of songs, as he certainly has three good songs, suitable to his voice and style of singing.

MADELINE BURDETT, the well-known soprano vocalist, has nothing but praise for the Harris ballads, "Dreaming, Love, of You" and "Just One Word of Consolation."

HENRY AND GALLOTT reunited. What Illustrator does not know of them, as they have played one of the longest engagements ever played in the City of New York at Ted Marks' Concerts every Sunday night for two seasons. After a separation of a year they are again reunited and all for the best, as this talented team is always in demand in New York, and especially so since they use the beautiful illustrations of "Would You Care?" and "Fly Away, Birdie, to Heaven." Mr. Henry is the possessor of a very powerful and beautiful baritone voice, and together this team never fails to receive a round of applause.

We wish to call the particular attention of those who are using the Harris songs, no matter where they are playing, from Maine to San Francisco, to the fact that we will be at all times only too pleased to mention that you are using these songs.

MUSIC PUBLISHERS.

Song Illustrators

Wouldn't you like to get something in a new style of pictures?

The slides for

ON A HOLIDAY

are entirely different from the rest.

If you like march songs, then

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Secure slides of Eugene Cline & Co., 39 Dearborn St. or Chicago Transparency Co.

The song or orchestration free for program.

C. C. PILLSBURY COMPANY,
Minneapolis, U. S. A.

MUSIC PUBLISHERS.

JESSAMINE

Here is a new song you will like. It is a positive success. It is not a concert number but a dainty novelty song. In fact it is another "Josephine My Jo" —

Send for it, you will sing it.

PUBLISHED BY

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AL. E. GAYLORD

Musical Director. Grand Opera House, N. Y.

Music Composed and Arranged for all kinds of Productions.

VAUDEVILLE JOTTINGS.

W. H. Murphy, and Blanche Nichols have made arrangements to present Mr. Murphy's sketch, From Zaza to Uncle Tom, at one of the leading music halls in London in the Spring.

James R. Adams, the well-known clown, who has been a member of the Hippodrome forces since the house was opened, celebrated his fiftieth birthday on Sunday last. Mr. Adams has been in harness a good many years, but has never done anything more artistic than the old gypsy woman in A Society Circus. His make up is remarkable, and in spite of the fact that the stage is crowded during the scene in which he appears, the bent figure of the old hag stands out vividly.

L. C. Karle and A. C. Everts, under the name of Karle & Everts, will produce a new playlet entitled Marjorie, which was specially written for them by William Warren Norton. The sketch is described as an American incident with Chinese trimmings.

P. J. and Lydia Kane have gone into vaudeville, appearing in Mr. Kane's comedy playlet, The Duke of Dogville. They are meeting with success and are booked by the Western Vaudeville Association.

Mr. and Mrs. Alfred Keley were the headliners at the St. Charles Orpheum, New Orleans, week of Jan. 15, and made a big success with A Tale of a Turkey. Last week they played Brewing Trouble.

While suffering from loss of voice, caused by laryngitis, Julian Ettinge was forced to put on a dancing act at Keith's, Providence, last week. For one number he gave an imitation of Cleo de Merode's Oriental dance, with which he created a sensation in Paris two seasons ago. Ettinge executed this dance so well that it became the talk of Providence and it will be the feature of his act on his return to New York in the Spring. The costume for the dance is Oriental and is made of gold cloth throughout.

Ed. E. Daley, the well-known press agent, who has successfully managed the road tour of Harry Hastings' Black Crook Jr. co., closed with this organization Jan. 20 at Dayton, O., and is at present resting at his home in Indianapolis prior to opening his third season with Gentry Brothers' Shows.

Little Frances Cunningham, daughter of Mr. and Mrs. George W. Cunningham, has been ill in an hospital in Philadelphia, but is now getting well, and will be able to leave the hospital Jan. 28. She is recovering from an operation on her nose and tonsils.

Trixie Friganza has resigned as a member of Joe Weber's co., as she was not satisfied with her part in Twiddle-Twaddle.

William A. Brady will keep busy next Summer looking after his interest in Hale's Scenes and Tours of the World, a new amusement device that is expected to create something of a sensation at Coney Island and other places where the crowds go during the dog days.

It is possible that the Circle Theatre may be turned into an automobile garage at the end of the season. It is in the centre of the auto district, and would make an admirable showroom for the horseless vehicles.

Sid C. France has joined hands with William S. Parsons, and the team will be known as France and Parsons, doing a comedy musical act. They will open on the Poli Circuit Feb. 5, with the Proctor houses to follow.

Armagh O'Donaghey tried his new Irish sketch, The Cork Leg, at the Family Theatre in Harlem on Thursday afternoon last. Mr. O'Donaghey introduced a number of old Irish songs that were warmly applauded.

Ola Humphrey will support Melbourne MacDowell in his vaudeville tour, during which he will present a scene from La Tosca.

MATTERS OF FACT.

The roster of the In a Woman's Power company includes True S. James, proprietor and manager; E. C. Andrews, business manager; A. W. Fremont, Edwin Felix, John A. Hewitt, H. A. Morey, Harvey Miller, Silas Holmes, May Bretonna, Marion Halcombe and Louise Ripley.

James A. Bliss, the somewhat stout comedian, after fifteen weeks in New York City with Henry E. Dixey in The Man on the Box, continues to delight the public with his sanctuous performance of Colonel Frank Raleigh on the road. The company are at the Garrick Theatre, Chicago, this week.

McFadden's Flats celebrated its ninth anniversary recently. It is one of the few plays that are appearing in the popular price houses that has survived such a length of time.

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If he's down ain't that enough?
What's the use of bein' rough?
Tell all that's good about him if you will,
If you cannot praise him, then you ought to keep still.
Have a little pity for the one what falls,
There's too many hammer throwers round.
Lay your hammer on the shelf, you may need a boost yourself.
What's the use of knockin' when a man is down?

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CORRESPONDENCE

(Continued from page 8.)

Quirk, mgr.): Britt-Nelson [illegible] Jan. 19, 20; excellent, to full houses. Waldo and Parted 24; satisfaction to [illegible] house. Louise Austin favorably received; [illegible] Ladies' choir 26. Girls of Gayety [illegible] 2. Kirke Brown co. 8-10.——[illegible] 2. Kirke Brown co. 8-10.——[illegible] Family [illegible] Jan. [illegible]; Bills week 18-24 drew [illegible] and opened well; Little Georgia Magnet scored big hit.

TARENTUM.—CASINO OPERA HOUSE (T. N. Simmers, mgr.): Soubret Girl Jan. 19 to good business; co. fair. Hi Henry's Minstrels 20 pleased big business; business good. N. R. O. at night. A Romance of Coon Hollow 22; fair co. and business; pleasing specialties. Carroll Comedy co. 23-27. Frank Gordon in The Office Boy 29. Dora Thorne 2. Buster Brown 6. Midnight Flyer 10.

CONNELLSVILLE.—COLONIAL (Colonial Theatre Co., lessees and mgrs.): Hi Henry's Minstrels Jan. 13; good performance; fair house. Spangles 17; disappointed large house. The Grafter 19. Heart of Chicago 20. Y. M. C. A. (local) 23. My Wife's Family 26. Sunny South 27. Neighborly Neighbors 29. High Flyers Burlesquers 1.——CONNELLSVILLE THEATRE (O. H. Shoemaker, owner and mgr.): Living pictures 25.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. B. Swartz, bus. mgr.): Al. Leech and The Three Rosebuds Jan. 18 pleased S. R. O. house. Deserted at the Altar 19; fair house and co. The High Flyers drew fairly well 20. A Jolly American Tramp 23. The Black Crook 24. The Grafters 25. What Happened to Jones 26. Temptation of Regina 30. The County Chairman 1.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): The Heart of Chicago Jan. 17; fair attraction and business. The Smart Set 18 pleased good attendance. Deserted at the Altar 22; good attraction; small audience. Temptation of Regine 23; fair co. and attraction; good attendance. The Street Singer, matinee and night, 27. Dora Thorne 30. The Office Boy 31.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Robert Edeson in Strongheart Jan. 22; S. R. O. Field's Minstrels 26. Holy City 27. Richard Mansfield in Beau Brummel 30. Under Southern Skies 31.——GRAND (Harry Brown, mgr.): For His Brother's Crime 18-20; good co.; big business. On the Bridge at Midnight 22-24. Secret Service Sam 25-27. Young Buffalo 29-31.

ROCHESTER.—GRAND (George Challis, lessee and mgr.): A Jolly American Tramp Jan. 18; large audience; pleased. High Flyers Burlesquers 22; packed house; performance fair. The Clay Baker 23; excellent performance; deserved a better business. Deserted at the Altar 24 pleased a large audience. A Romance of Coon Hollow 27. Temptation of Regina 29.

YORK.—OPERA HOUSE (R. C. Penix, mgr.): A Royal Slave Jan. 22; good co. to fair business. Eagles' Minstrels 23. 24 (local), pleased capacity. Oratorio 25. The Boy from the West 26. Kirk Brown Stock co. 29-3. James O'Neil 2. The Danites 5. Smiling Island 6. Kellar 7. Fire Brigade 8 (local). From Rags to Riches 9.

CHARLEROI.—COYLE (Robert S. Coyle, mgr.): Romance of Coon Hollow Jan. 18; good business; pleased. A Jolly American Tramp 20 drew well matinee and night; fair satisfaction. My Wife's Family 24 pleased large house. Deserted at the Altar 30. Manhattan Stock co. 5-10. Hoosier Girl 14. Sign of the Four 17. Great Lafayette 24.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): Coon Hollow Jan. 15; large and pleased audience. Maud Muller 16; good co.; large audience. Jack Champion in repertoire 19, 20. Plays: Michael Strogoff, Monte Cristo, and The Gold King; good business and satisfaction. My Wife's Family 23. Deserted at the Altar 5. Hoosier Girl 13.

LEBANON.—ACADEMY (J. M. Neeley, lessee; George T. Spang, mgr.): Himmelein's Repertoire co. Jan. 22-27 in Rose of Killarney, Price of Honor, Out of the Fold, and Northern Lights; fair houses. Spangles; or, The Wooden Horse, 29.—From Rags to Riches 30. The Rivals 1. The Smart Set 2.

BUTLER.—MAJESTIC (George N. Burchhalter, mgr.): Our New Minister Jan. 20 pleased large house. Chauncey-Keiffer co. 22-27 opened to S. R. O. Temptation of Regina 29. Deserted at the Altar 2. My Wife's Family 6. Sunny South 7. On the Bridge at Midnight 8.

POTTSTOWN.—GRAND (Lewis H. Baker, mgr.): Vaudeville Jan. 22-24: Murray Ferguson, Alma Dupree co., the Holdsworths, Fitzgerald and Twiner, Hugh Jeans, and James R. Irwin. 25-27: Annie May Abbott, Bruce Miller, Tom Moore, Phillips and Gordon, to good business.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Wedded and Parted Jan. 19; co. fair. Lafayette 22 to S. R. O.; audience well pleased. The Boy of the Golden West 23. Paula Edwards in The Beggar Prince 2. When London Sleeps 6. The Isle of Bong Bong 23. Vogel's Minstrels 28.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Hi Henry's Minstrels Jan. 17 to good business; pleased. Our New Minister 18; good, to large business. Devil in Skirts 20; good co.; large audience. My Wife's Family 22 pleased good house. The Sunny South 23 pleased S. R. O. Jolly American Tramp 25. Lyman Twins 27. Kathryn Purnell Stock co. 29-3.

BRADFORD.—THEATRE (Jay North, mgr.): Irish Ladies' Choir Jan. 19 pleased two packed houses. Frank Deshon in The Office Boy 20 delighted two big audiences. Cyril Scott in Prince Chap 22; very satisfactory to fine attendance. Herald Square moving pictures 23. Mrs. Fiske in Leah Kleschna 25. Dorothy Lewis co. 29-3. Sarah Bernhardt 8.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Brockway Lecture Course Jan. 17 canceled. Irish Ladies' Choir 20 pleased fair business. A Crime of Justice 23 canceled. Dora Thorne 24. Railroad Jack 27. Frank Deshon in The Office Boy 1. Porter J. White 3. Sunny South 8. Marriage of Kitty 9. Message from Mars 10.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): The Real Widow Brown Jan. 18; good, to fair business. The Holy City 20 pleased good business. Mamie Fleming week 22. The Tie That Binds 3. Teel's moving pictures 10. Alone in the World 14. Heart of Chicago 24.

BEAVER FALLS.—LYCEUM (Sam Hannaser, mgr.): Girls Will Be Girls Jan. 17; co. good to a packed house. Our New Minister 18; excellent co.; S. R. O. His Highness the Bey 20; fair. Keller 23; fine; turned people away. Hap Ward 26. Romance of Coon Hollow 27. My Family 31.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Temptation of Regina Jan. 20; two performances; good business. Jolly American Tramp 22; topheavy house; well satisfied. High Flyers 23; performance, enlivened by fair specialties. Prince Chap 25. Railroad Jack 27. Street Singer 29. Dora Thorne 31.

CARBONDALE.—OPERA HOUSE (M. Reis, lessee; G. W. Lowder, mgr.): The Street Singer Jan. 22; fair sized audience. Under Southern Skies 24; large audience; well pleased; co. good. The Holy City 29. The Smart Set 31.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Hi Henry's Minstrels Jan. 18; good business; pleased. My Wife's Family 20; very good business; well pleased audience. Lyman Twins 26. What Happened to Jones 31.

COLUMBIA.—OPERA HOUSE (John B. Bleininger, mgr.): Fire Brigade Jan. 19 (local). The Biograph (moving pictures) 20; excellent, to good house. Gordon and Bennett 22, presenting A Royal Slave; crowded house; pleased much; enjoyed.

TYRONE.—ACADEMY (G. C. Boetting, mgr.): The Little Red School House Jan. 23. Heart of Chicago (matinee and night) 27. Imperial Amusement co. 2. Herald Square Picture co. 6. When London Sleeps 8.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Enslen, mgr.): Sign of the Cross Jan. 19 failed to appear. Gorton's Minstrels 23 to big and well pleased house. The King of Tramps 7. Rockwell's Sunny South 14. Over Niagara Falls route changed 24.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Champion Stock Jan. 25-27 in Michael Strogoff, Gold King, and Heart of Alabama. Sunny South 20. Deserted at the Altar 1. Looking for a Wife 3. Buster Brown 7. My Wife's Family 9.

LANSFORD.—OPERA HOUSE (King and Sharp, mgrs.): The Great Lafayette Jan. 20 pleased capacity. Moving pictures 22; good, to fair house. W. E. Nankeville's The Choir Singer 1.

WEST CHESTER.—ASSEMBLY (Davis Beaumont, mgr.): Joshua Simpkins Jan. 15; S. R. O. Choir Singer 23; large business. The Royal Slave 26. Guy Brothers' Minstrels 31. Mare 2.

SOMERSET.—OPERA HOUSE (W. H. Kantner, mgr.): Little Homestead Jan. 15; good, to fair house. Grimes' Cellar Door 18; poor, to good house. The Hoosier Girl 25. Butternuts Bride (local) 2.

FREELAND.—GRAND (J. J. McMenamin, mgr.): The Great Lafayette Jan. 19 to capacity; over 150 refused admission. Wedded and Parted 25. The Irish Choir 29. Under Southern Skies 1.

PUNXSUTAWNEY.—JEFFERSON: The Temptation of Regina Jan. 18; good house; pleased. A Prince of Rogues 20; fair, to good house. A Trip to the Moon 22, 23.

ST. MARYS.—TEMPLE (John S. Spear, mgr.): The Temptation of Regina Jan. 17; very good co. and house. King of Rogues 19; fair co.; poor house. Hagans in Society 27. Gorton's Minstrels 2.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): Y. M. C. A. entertainment Jan. 19 pleased a large audience. Spangles 27. From Rags to Riches 29.

TITUSVILLE.—OPERA HOUSE (Harry Gerson, mgr.): The Temptation of Regine Jan. 22; small but pleased audience. Chimes of Normandy (local) 25, 26. Frank Deshon in Running for Office 30.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): The Real Widow Brown Jan. 22; large house; pleased.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Cyril Scott in The Prince Chap Jan. 24; large audience; pleased. The Office Boy 28.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Spangles Jan. 24; fair size and appreciative audience. The Rivals 3.

RHODE ISLAND.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.): Albee Stock co. in Northern Lights week Jan. 22 to good business. The Land of the Living week 29.——ITEM: Mr. Burkhardt scored as John Swiftwind. Miss Sherwood was a convincing Florence Sherwood.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Ezra Kendall in The Vinegar Buyer Jan. 20; good business. Kennedy Stock co. opened 27 to good house, giving pleasing entertainment. Rae Stock co. 29, week. Adam Good co. 5, week.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Blanche Walsh in The Woman in the Case Jan. 25 delighted large audience. Human Hearts 26. Bennett-Moulton co. 29-3.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Belmont's moving pictures Jan. 20 to fair house. Human Hearts 29.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Payton Sisters' Repertoire co, closed a week's engagement Jan. 20 successfully. Little Johnny Jones 22; full house; unsatisfactory owing to absence of orchestra; co. claiming they arrived too late to rehearse with local musicians. Tenderfoot 24. Country Girl 25. Sign of the Cross 26. Peruchi-Gypsene 29-3.

SUMTER.—ACADEMY (Abe Rytlenberg, mgr.): John Griffith in Richard III Jan. 11; good business and performance. Brown's in Town 19; good business and performance. A Mother's Heart co. 20; fair, to poor business. Barlow and Wilson's Minstrels 29. Eternal City 10.

SPARTANBURG.—GREENEWALD'S (I. H. Greenewald, mgr.): The Tenderfoot Jan. 30. The Rajah of Bhong 5. Osman Stock co. 6-10.——CONVERSE AUDITORIUM (R. H. Manchester, mgr.): Sousa's Band 27.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): The Tenderfoot Jan. 18 pleased packed house. Brown's In Town 20; fair performance to medium house. Little Johnny Jones 24. Grienauer Concert co. 26. The School Girl 27.

BARNWELL.—OPERA HOUSE: Barlow and Wilson's Greater New York Minstrels Jan. 20; full house; delighted.

GREENVILLE.—GRAND (R. T. Whitmire, mgr.): The Tenderfoot Jan. 17; best of season to S. R. O. Hoyt's Stock co. week of 22.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Rose Coghlan in The Duke of Killicrankie pleased good house Jan. 17. Mrs. Wiggs of the Cabbage Patch 24. Rose Melville 25. Rollicking Girl 26. Isle of Spice 27. Sousa's Band 30. Creston Clarke 31. William H. Crane 3. Kyrle Bellew 5. Adelaide Thurston 7. John Drew 8. The Chaperons 9. Sweet Clover 10.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.): San Toy pleased a fair audience Jan. 16. Rose Melville was welcomed by fine houses 19, 20. Humpty Dumpty to immense business 22-26.——BIJOU (Benjamin M. Stainback, mgr.): Howard Hall in The Millionaire Detective to excellent houses week 22-27. My Tom Boy Girl 29-3.

KNOXVILLE.—STAUB'S (Fritz Staub, prop.): Click Stock co. closed five nights' engagement Jan. 20 to fair business. Mrs. Wiggs 23 to good business. Rose Melville in Sis Hopkins 28. Sam Bernard in The Rollicking Girl 27. Sousa's Band 29. Creston Clarke 30.

COLUMBIA.—GRAND (Ashby Wilkins, mgr.): The Little Duchess pleased a large audience Jan. 19. Si Plunkard 24. Hoity Toity 27 canceled.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): Isle of Spice Jan. 26.

TEXAS.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgrs.): Jane Corcoran in Pretty Peggy Jan. 15 pleased well filled house. Punkin Husker 17; fair co. and business. Humpty Dumpty 19 disappointed two good houses. Shepard's moving pictures 18; good. Mooney's Electrical co. 20 pleased two houses. When We Were Twenty-one 22. Jane Kennark in The Eternal City 23. Kilties' Band 24 and 26. David Harum 27. Hooligan's Troubles 30. Nancy Brown 31.

BEAUMONT.—KYLE (H. M. Weiss, mgr.): Albert Taylor Stock co. Jan. 13, 14; small houses; pleased. Adelaide Thurston in Triumph of Betty 15 to good business. Paul Gilmore in Captain Debonnaire 16; fair business. Kyrle Bellew in Raffles 18 to enthusiastic house. The Fortune Teller 20; fair, to good business. Jane Corcoran in Pretty Peggy 22. Humpty Dumpty 24. Nancy Brown 29. The Duke of Killicrankie 30.

GALVESTON.—GRAND (Dave A. Weis, mgr.): Savage's Grand Opera co. in Tannhauser Jan. 15 was enjoyed by a large audience. Paul Gilmore in Captain Debonnaire 17; good business; pleased. Kyrle Bellew in Raffles 19 delighted good business. Brittain Nelson pictures (return) 20; good business. The Fortune Teller 21, 22; fair houses; satisfied. Pretty Peggy 24, 25. Mary Marble in Nancy Brown 26, 27.

DALLAS.—OPERA HOUSE (George Asay, mgr.): When We Were Twenty-one Jan. 15, 16; fair business. Mary Marble in Nancy Brown 19 pleased good house. Shepard's moving pictures 20; good business. Shadows on the Hearth 22. At the Old Cross Roads 23. West and Vokes in A Pair of Pinks 24. Kyrle Bellew in Raffles 25, 26. Dora Thorne 27.

FORT WORTH.—GREENWALL OPERA HOUSE (Phil Greenwall, mgr.): Nancy Brown, with Mary Marble, Jan. 15, 16; well filled houses; pleased. Kilties' Band 18; two fair houses; pleased. At the Old Cross Roads 19 pleased well filled house. Savage's Grand Opera co. in Rigoletto and Lohengrin 20; two full houses; pleased.

SAN ANTONIO.—GRAND OPERA HOUSE (R. H. Wolen, mgr.): West and Vokes Jan. 16, 17 pleased good business. Savage's Opera co. 18, 19 delighted excellent business. Paul Gilmore 21 pleased good business. Kyrle Bellew in Raffles 22. Mary Marble in Nancy Brown 23. The Fortune Teller 24. Artemus 27. Pretty Peggy 28, 29.

HOUSTON.—THEATRE (M. C. Michael, mgr.): West and Vokes Jan. 15; good co.; fair business. Savage's Grand Opera co. 16, 17; poor business. Paul Gilmore 18, 19; satisfaction to capacity. Kyrle Bellew in Raffles 20; S. R. O. The Fortune Teller 22. Mary Marble in Nancy Brown 24, 25. Pretty Peggy 27.

CAMERON.—AUDITORIUM (John E. Skeeuh, mgr.): Rowland and Clifford's Dora Thorne pleased paying business. Beecher and Stanley's Next Lyceum Jan. 20; poor co. to fair business. Edwin Brush (magician, Lyceum Course) 24. Raymond the Hypnotist 25-27. Grenjean Lyceum Stock co. 8-10.

WACO.—AUDITORIUM (Jake Garthside, mgr.): West and Vokes in A Pair of Pinks Jan. 19 pleased a large house; good co. Mary Marble in Nancy Brown captivated the audience 20; splendid support and chorus. Paul Gilmore 22. Dora Thorne 23. Kyrle Bellew 24. The Fortune Teller 26.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): Wills Opera co. Jan. 15-18 in Atlantic City. Two Old Cronies, Humpty Dumpty, and Sweet Sixteen. When We Were Twenty-one 18. Kilties' Band 19, 20; splendid. A Pair of Pinks 24. Pirates of Penzance 26 (local; direction of Ed Weston).

MARSHALL.—OPERA HOUSE (Joseph Drake, lessee; Walter Fowler, local mgr.): A Convict's Daughter Jan. 19 satisfied good business. Eternal City 20 delighted large business. Mooney's moving pictures 22. When We Were Twenty-one 26. Kilties' Band 27.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): West and Vokes and Margaret Daly Vokes Jan. 18, presenting A Pair of Pinks; fair business. Paul Gilmore in Captain Debonnaire 20 to big business. Humpty Dumpty 1. Shepard's moving pictures 2. David Harum 3.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Hawthorne Comedy co. Jan. 15-17 opened to capacity. Repertoire: Fair Virginia, In Kentucky, Waifs of New York. Humpty Dumpty 19. John Griffith 13. Florence Davis in The Player Maid 19.

SHERMAN.—OPERA HOUSE (M. Sarasan, mgr.): Mooney Electrical co. moving pictures Jan. 15; good business. When We Were Twenty-one 17; fair audience; pleased. Jane Kennark in The Eternal City 18 delighted S. R. O.

WAXAHACHIE.—OPERA HOUSE (V. H. Shelton, mgr.): Spooner Dramatic co. Jan. 15-19 in Waiting for the Verdict, Octoroon, Two Orphans, Seth Swap, and Dr. Jekyll and Mr. Hyde to good business. Pair of Pinks 20.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Woods Sisters Jan. 15-17 to good business. Mary Marble in Nancy Brown 19 to well pleased house. Paul Gilmore 23. Frances Davis 26.

BONHAM.—STEGER OPERA HOUSE (C. W. Farrier, mgr.): When We Were Twenty-one Jan. 19; best of the season to large business. Kilties' Band 29.

TERRELL.—CHILDRESS OPERA HOUSE (B. M. Childress, Jr., mgr.): Mooney's moving pictures Jan. 18; fair house; pleased. Paul Gilmore 27.

UTAH.

PARK CITY.—DEWEY (F. J. McLaughlin, mgr.): Damon's New Orleans Colored Students Jan. 15 pleased fair house. Dora Thorne 19; large house; good co. Ten Nights in a Bar Room 24.

VERMONT.

BENNINGTON.—OPERA HOUSE (C. A. Wood and Co., mgrs.): Bennington Club Minstrels Jan. 24 to S. R. O. Sign of the Cross 13.——LIBRARY HALL THEATRE (Ayres and Hutchins, mgrs.): The Street Singer 18; fair co.; good business. The Sign of the Four 22. Lecler's Minstrels 30.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Lorne Elwyn co. Jan. 22-27 opened to S. R. O.; excellent co.; full house every night. Plays: The Black Hand, Home and Honor, The Crimson Stain, Why Women Hate, The Little Minister, Cinderella, and Hand of May.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Lorne Elwyn co. 15-20 to record breaking business. Plays last of week: Why Women Hate, Cinderella, and The Hand of Man. Hadley's moving pictures 25. Marks Brothers 5-10.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Hadley's moving pictures pleased a good house Jan. 23. Lorne Elwyn co. 29-3. The Tie that Binds 10. The Mummy and the Humming Bird 12.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Clarke-Urban co. closed week Jan. 18 to fair business. Her Mad Marriage 19. Rip Van Winkle 20. The Way of the Wicked 22. Over Niagara Falls 27.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Hadley's moving pictures Jan. 27. Rosito's Band 28. Over Niagara Falls 29.

VIRGINIA.

STAUNTON.—BEVERLEY (Barkman and Shultz, mgrs.): The Rajah of Bhong Jan. 13; poor, to big business. May Hillman Stock co. week 15 to good business in Daughters of Satan, The Little Duchess, Panchon the Cricket, Little Lord Fauntleroy, Daughters of the South, and The Circus Girl; best repertoire co. seen here for several years. Ezra Kendal 31. Rustlers 1. Johnny Jones 3. Tenderfoot 15. Buster Brown 16.

NORFOLK.—ACADEMY (Otto Wells, mgr.): The Runaways 12; excellent co.; good business. The Rajah of Bhong 20. The Isle of Spice 22. Sousa's Band 23; S. R. O. Robert Mantell 24, 25 pleased good houses. Chauncey Olcott 29. Little Johnny Jones 30. Heir to the Hoorah 31. Sign of the Cross 1.——THE GRANBY (L. Joe Le Pancher, mgr.): Across the Pacific 15-20 pleased fine attendance. Fantasma 22-27; capacity. Show Girl 29-3.

NEWPORT NEWS.—ACADEMY (G. B. A. Booker, mgr.): Rajah of Bhong Jan. 19 pleased a fair sized audience. Sousa's Band 22 pleased a capacity audience. Robert Mantell 23; large and well pleased audience. A Slave of Passion 27. Chauncey Olcott 30. Little Johnny Jones 31. Heir to the Hoorah 1. Sign of the Cross 2. School Girl 3.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): The Rajah of Bhong Jan. 17; poor, to good house. Sousa 22 to capacity. Isle of Spice 23; excellent performance to big business. Robert Mantell 26, 27. Ezra Kendall 29, 30.——BIJOU (Charles I. McKee, mgr.): The Show Girl 22-27 pleasing good business. The Rays in Down the Pike 29-3.

WINCHESTER.—AUDITORIUM (H. L. Wood, mgr.): Rajah of Bhong 11 pleased capacity. The Kilmore Sisters made a decided hit. The Eleventh Hour 16; good to S. R. O. Grimes' Cellar Door 24; poor house. Joshua Simpkins 31. Elks will put on local minstrel Feb 14.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): Fremont Stock co. week of Jan. 15; good, to good business. Isle of Spice 25. Billy Kersands' Minstrels 27. Little Johnny Jones 29.

HARRISONBURG.—ASSEMBLY (W. A. Braithwaite, mgr.): Lyman Twins Jan. 31. Railroad Jack 6. Kersands' Minstrels 9. Missouri Girl 27.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): Rajah of Bhong Jan. 18 pleased fair house. White Mohatmas 29-3.

WASHINGTON.

COLFAX.—RIDGEWAY (Lennox and Lartina, mgrs.): W. T. Carleton Opera co. in When Johnny Comes Marching Home Jan. 17; failed to please big business at advanced prices. Her Marriage Vow 22. Moonshiner's Daughter 3. Charles B. Hanford 7. Human Hearts 8. Laura Frankenfield 22. Yon Yonson 27.

SPOKANE.—THEATRE (Joseph Petrich, mgr.): Calve Jan. 15; excellent, to large house. Buster Brown 16, 17; fair, to large attendance. The College Widow 19, 20; well presented to crowded houses.——AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. presented Confusion 15-20 to large business.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Buster Brown Jan. 15; good performance; very good business. College Widow 18; very good co. to capacity; receipts, $1,602. Spring Chicken 24. County Chairman 1. Moonshiner's Daughter 6. Black Crook 9.

TACOMA.—THEATRE (Charles H. Herald, mgr.): Bosclan Comic Opera co. week Jan. 13-20 in light operas, giving fair sized audiences much pleasure.——ITEM: Star and Orpheum Stock cos., Crystal and Grand vaudeville; the latter has Phrose and drawing large houses.

BELLINGHAM.—BECK'S THEATRE (A. C. Bauker, mgr.): Medjeska 4; good business; pleased. Buster Brown 5; full house; pleased. When Johnny Comes Marching Home 12 pleased big house.

EVERETT.—THEATRE (H. R. Wills, mgr.): When Johnny Comes Marching Home Jan. 13; good co.; house fair.——CENTRAL (H. R. Wills, mgr.): Pringle Stock co. 8-13 in repertoire.

WEST VIRGINIA.

CLARKSBURG.—GRAND (Robinson and Pelzer, mgr.): Kathryn Purnell Jan. 15-19; S. R. O. Plays: The Black Hand, The Gates of Justice, Heart of Virginia, A Great Temptation, Sapho, The Midnight Express (matinee), Nobody's Girl, and Stepping 20 (matinee); fair house (night); S. R. O.; good performance. York State Folks 24. Eleventh Hour 25. Maud Muller 27. Van Dyke-Eaton co. 29-2. Simple Simon Simple 5. Neighborly Neighbors 7.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Watermelon Trust Jan. 13 failed to appear. The Eleventh Hour 17 pleased big house. A Devil in Skirts 19; good business; fine performance. James R. Mackie in Grimes' Cellar Door 22; good business; fair co. Neighborly Neighbors 29; big business; fine performance. Lyman Twins in The Rustlers 29. The Kentucky Blossoms 31. Joshua Simpkins 3.

PARKERSBURG.—CAMDEN (L. M. Locke, mgr.): Princess Chic Jan. 17; unsatisfactory; fair house. Mrs. Wiggs 19 pleased large house. York State Folks 23; good performance; poor house. Keller 25. The Black Crook 29.——AUDITORIUM (W. E. Kemery, mgr.): Van Dyke and Eaton co. 22-27; fair co. and business. The Eleventh Hour 30. Black Crook, Jr., 1. Darling of the Gods 8.

WHEELING.—COURT (R. B. Frankstein, mgr.): Hap Ward Jan. 22; S. R. O. Keller 24. Messmore from Mars 2 (return). Richard Mansfield 3. Shepherd King 5-10.——GRAND (Charles A. Preisler, mgr.): My Wife's Family 18-20; good business. Kathryn Purnell co. 22-27, playing The Black Hand, Gates of Justice, Sapho, East Lynne; S. R. O. Charles Grapewin 29-31. Hoosier Girl 1-3.

FAIRMONT.—GRAND (J. E. Powell, mgr.): Spangles Jan. 19; large audience; pleased. Kathryn Purnell co. in The Black Hand 20, matinee and night; two large houses; good co. The Eleventh Hour 22; good house; fair co. York State Folks 27. Robert Downing 29. A Poxy Tramp 31. Van Dyke and Eaton co. 5-10.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Rosabelle Leslie co. Jan. 15-20; good co. to S. R. O. Plays last half week: City of New York, The White Caps, A Woman's Victory, and A Scout's Revenge. The Eleventh Hour 24. Kate Watson in Hoosier Girl 31.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Neville Stock co. in repertoire week of 15; good business; pleased. Mrs. Wiggs 20; excellent, to packed house. Huntington Hospital benefit (local) 26. Railroad Jack 29. Missouri Girl 31.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Empire Stock co. opened for a week Jan. 22 in Her Mad Marriage. A Man of Mystery 23. The Days of '61 24; good. Maude Muller 2.

BLUEFIELD.—ELKS' OPERA HOUSE (R. H. Jolliffe, mgr.): Goodwin Stock co. Jan. 22-27 canceled. Black Crook 5. Elks' Vaudeville 7 (local).

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): North Brothers' Dramatic co. Jan. 21 in repertoire. Plays: The Way of the World, The Little Princess, and A Ruined Life have thus far been given; co. is exceptionally good and one of their best drawing cards in a fine orchestra composed entirely of ladies; S. R. O.; pleased.——BIJOU FAMILY (F. J. O'Brien, mgr.): Vaudeville to capacity audiences. Paul Jones Opera co. 2. Babes in Toyland 5. Eight Bells 10. Nobody's Claim 11.

APPLETON.—THEATRE: Mrs. Temple's Telegram Jan. 15; good co.; S. R. O. Otis Skinner in His Grace de Grammont 19; excellent; S. R. O. Walker Whiteside in If I Were King 24; good co.; S. R. O. Pauline Hall in Dorcas 26. Wilton Lackaye in The Pit 30.——ITEM: A. E. Jones has resigned as manager, and the theatre will have no manager for the present. The officers of the co. will personally attend the running of the house.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Leander De Cordova in The Shadow Behind the Throne Jan. 21 to good business; pleased. White's Stock co. opened week 22 in War of Wealth, Struck Gas, Dispatch, Last and Won, Two Orphans, Lights of London, and The Web of Life to fair business.——THE BIJOU (F. J. O'Brien, mgr.): Vaudeville daily performances; good bill to good business.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): Mrs. Temple's Telegram Jan. 18; good, to good business. Piff! Paff! Pouf! 20; excellent, to big houses. Mrs. Black Is Back 22; May Irwin's first appearance in this city; delighted audience. Smith Vaudeville 27 (matinee and night). Arizona 29. The Pit 3. Marriage of William Ashe 9. Haverly's Minstrels 10.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Liberty Belles Jan. 15; fair house; excellent performance. Otis Skinner 18; S. R. O.; gave splendid satisfaction. Walker Whiteside 20; deserved a packed house; he was many times called before the curtain. A Runaway Boy 22. Pauline Hall Opera co. 25.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Wizard of Oz Jan. 15; big business and satisfaction. Bohemian Burlesquers 16 to good house. Yankee Doodle Girls 22. Joseph Santley in A Runaway Boy 23. Harold Nelson in Prince Otto 27. Rudolph and Adolph 29. The Seminary Girl 30. Buster Brown 5. Effie Ellsler 15. Kerry Gow 19.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Mrs. Temple's Telegram Jan. 19 delighted packed house (benefit for Elks); great success. Rudolph and Adolph 22. Pittsimmons-O'Brien cons. Rudolph and Adolph 22. Pittsimmons-O'Brien cons. 22-27. Babes in Toyland 7. Eight Bells 8. Haverly's Minstrels 10.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): A Runaway Boy Jan. 21; good business. Pauline Hall Opera co. in Dorcas 22. Walker Whiteside 26. Paul Jones Opera co. 1.——UNIQUE FAMILY: Vaudeville; daily to good business.

OSHKOSH.—GRAND (J. R. Williams, mgr.): Parsifal Jan. 17; good house and performance. May Irwin in Mrs. Black Is Back 18; house crowded and pleased. Otis Skinner in His Grace de Grammont 20; crowded house and excellent performance. The Pauline Hall Opera co. 24.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): David Belasco's Darling of the Gods Jan. 17; large audience; delighted. The Flints (hypnotists) week of 22 are pleasing large audiences. Paul Jones Opera co. 29. The Pit 2. Haverly's Minstrels 6. Wizard of Oz 8. Grace George 10.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Martin and Emery's Parsifal Jan. 19; excellent, to good business. Runaway Boy 23. Ashes of Roses (home talent) 31. Rudolph and Adolph 2. Bound by An Oath (home talent) 10.

ASHLAND.—GRAND (W. T. Seeger, mgr.): Babes in Toyland Jan. 22. To Die at Dawn 26. Rudolph and Adolph 31.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Liberty Belles Jan. 19; wearied a fair house. Wizard of Oz 27. Eva Tanguay in The Sambo Girl 29.

WAUSAU.—GRAND (C. S. Cone, prop.): Parsifal Jan. 20 pleased good house. Walker Whiteside 23. Joseph Santley 25.

WYOMING.

LARAMIE.—OPERA HOUSE (H. R. Root, mgr.): Dora Thorne Jan. 26. Ruble Theatre co. 29. Lyceum 1.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): My Wife's Family Jan. 25. Florence Roberts 26. Dora Thorne (matinee and night) 27. Lewis Morrison in Faust 14.

CANADA.

LONDON, ONT.—GRAND (John E. Turton, mgr.): The Devil's Auction Jan. 18 pleased good house. The Queen of the Convicts 19, 20; three performances to fair business. The play is the limit for sensation, but the co. is better than usually seen in such productions. Dora Thorne 22; co. and performance fair; business light. The County Chairman 23; excellent performance by first-class co. to good attendance. The Parting of the Ways 25. The Gingerbread Man 26, 27.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Ellis Stock co. in The Man and the Maid Jan. 22; capacity house; pleased. A Stranger in Town 1-3.——YORK (R. J. Armstrong, mgr.): The Stoddart Stock opened a two weeks' engagement 22 in A Friend in Need; big house. Other bills announced: The Christian, Dr. Jekyll and Mr. Hyde, Waifs of New York, East Lynne, Two Orphans, Senator's Daughter, The Plunger, and Ten Nights in a Bar Room.

WINNIPEG, MAN.—BIJOU (Nash and Burrows, props.) opened Monday, Jan. 15 by Mayor Sharpe. Theatre is pretty, artistic and lavish. Ellsworths made a great hit. Other were Buckley Trio, Harvey and du Bell, Woods and Woods, John D. McGinnis, and Merry Lone. S. R. O.——THEATRE (C. P. Walker, mgr.): Sho-G

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BERTHA KALICH

IN MR. FISKE'S PRODUCTION OF

Monna Vanna

MAURICE MAETERLINCK'S MASTERPIECE

From the Manhattan Theatre, New York

THE CHICAGO PRESS:

BERTHA KALICH A GREAT ACTRESS.

W. L. Hubbard in the Tribune.

The audience at the Garrick Theatre last evening remained after the curtain had fallen on the last act of Monna Vanna and applauded until Madame Kalich had reappeared four times to bow her acknowledgments. The tribute is one so unusual for Chicago playgoers to pay to any artist that it tells better perhaps than does any other incident of the evening how deep was the impression made by the actress' work, and how brilliant is likely to be her public success. Madame Kalich throws aside virtually all of the devices and methods of her sister artists, and by a few straight, simple strokes drives home her dramatic intent and impresses and moves her auditor. We clearly have to do with an actress who is distinctly out of the common run of players, whose talents are unusual, and of whose future eminence there seems no reasonable doubt. Madame Kalich in appearance is attractive without being beautiful. She is of good height, slender, with a mass of black hair, and with eyes which, seen across the footlights, appear dark. The face is rather large in feature, but finely, clearly cut, and is unmistakably the face of a highly strung, sensitive woman. The arms are long and the hands slender, and are used not frequently in gesture but when moved are expressive. The face is an interesting one—one which fixes itself in the onlooker's memory and which it is a pleasure to watch. In carriage the actress is graceful and is mistress of the art of standing motionless without seeming inattentive. Her voice, however, is her most remarkable possession. It is deep and rich, and has in it a ring as of a trumpet. There is not another voice like it on the American stage to-day, and none of the foreign actresses who have visited us of late has commanded such an organ. It can express joy and affection, and even the passion of love in convincing manner, although it is not in these that it is heard at its best. It is in the voicing of strong dramatic emotion, of exaltation, of triumph or of defiance that it is truly remarkable.

James O'Donnell Bennett in the Record-Herald.

The presence of Bertha Kalich on the English-speaking stage brings new blood to the somewhat pallid ranks of our players. Madame Kalich brought to the role of Giovanna the tokens of a strong, great nature in which ardor and purity are evenly balanced, and those two attributes must be the dominant ones in any adequate representation of the part, because only by their constant and compelling presence can Giovanna's resolution to undertake the act of supreme sacrifice be made to carry conviction. The power to enforce these attributes belongs to the realm of the actress' spiritual endowments and sets her apart as a poetic interpreter of a very high order. Her technical equipment includes a superb mastery of the voice, a style of gesticulation that is reserved but so effective when it is used that it drives home the meanings of words with electrical swiftness, and a consummate skill in the employment of facial play. Her gaze is penetrating, her smile swift and persuasive, and her features tremulous with subtle emotion. Her histrionic method, as a whole, may be described as fairly vibrant with lyric rapture, an impression she produced time and again in the long passages of poetic ecstasy with which the play abounds—passages that in the hands of an artist not capable of striking and sustaining to the end the lyric note would become a mere monotony of lovely phrases. The strict legitimacy of Madame Kalich's acting—it was unmarred by any effort to produce effects by tricks of surprise or by overwrought emotionalizing—is not its least charm.

Tiffany Blake in the Evening Post.

The chief point of interest in the performance of Monna Vanna was the talent of Madame Kalich. Especially fine—and rare—was what might be called the artistic morality of the part. I don't mean by that morality in the delicate and decent handling of a scene so easily made risqué; but just the rarer artistic quality which inspired her whole performance with a fine gravity, a fine inner sense of the beauty of the role and of the respect due a beautiful work of dramatic art. Madame Kalich, unlike the fashionable American player, is not thinking of herself but of Vanna. She is not exploiting her own personality. She is acting her part with an almost naïve respect! Madame Kalich exhibits strong temperament, and what we call easily but rather vaguely "magnetism." She has much emotional power, and what seems to be an innate histrionism. With these qualities, and that inestimable and, with us, well-nigh obsolete virtue of artistic sincerity and disinterestedness, she ought to achieve a substantial success. She will be most certainly welcome to the thousands who have grown unutterably tired of the puppets that nowadays strut upon our stage as "stars." With sincerity, emotional force, and temperament, she has an equipment which should achieve her own great advancement and the public's pleasure.

Amy Leslie in the News.

Kalich is a slender Jewess with that tender beauty of expression which lies in the sensitive lips and pulsing eyes of the race. Something of the Tzigane waves in her wild hair and unconscious gestures, and she is broad to barbarism in her oratorical methods. She lies in wait for instants as a violin would for a solo, and then she lights up the gamut of beautiful tones and her splendid voice scintillates, chants and wrings the heart with its beautiful vibrations. She is dark and has passion, sincerity, depth and intellectual security of the highest order. In the tent she melts under the elucidating mystery which enthralls her fate, and Kalich has a poignant note of girlish tenderness in that mountain voice of hers which is enchanting in its youth, its quality of song and beauty. Her face is like most Hebrew faces—an altar of mysticism and heritance. Pathos, poetry, enormous power and the faculty of inspiring thought in lesser minds peer out of her gentle profile, her deep eyes and sad, slim mouth. Her success with the audience was remarkable, and her dramatic intuition, her emotional fervor, mental measurements and soulfulness all gratefully welcomed as something fresh and new and gracefully assuring.

O. L. Hall in the Daily Journal.

As Monna Vanna Madame Kalich justified a great many of the claims that have been made for her. Her voice is clear and far reaching and in the more intensely emotional scenes she called freely upon a reserve power that seemed inexhaustible. It is in these highly emotional scenes that she is most convincing, although she accomplishes the various changes of mood by smooth gradations. Subjectively, her acting, in particular during the scene with Prinzivalle in his tent, was wonderfully forceful. It is at both extremes—utmost repression and highest emotionalism—that her power is most evident.

Edward Preiberger in the Saturday Evening Herald.

There is cause for rejoicing when the ranks of English-speaking players are augmented by the presence of so distinguished and skilled an actress as Madame Bertha Kalich. The first thing one noticed about Madame Kalich was that she was so distinctly different from her sisters in art, although that difference could not be easily defined. It was noted that her face and form, her temperament and manner, her carriage and training were distinctly in harmony with the period of the play, its atmosphere, its spirit and its theme. It was then noted that two elements were most pronounced in the work of this newcomer—namely, simplicity of method and rare power. These attributes were so employed that with the utmost ease and with a certain rude grace they resolved themselves into beauty and force. This actress is highly temperamental; her face, dark, with heavy eyebrows and lustrous eyes, is richly expressive alike in moments touched by humor as in others devoted to the illustration of horror, grief, surprise, doubt, anger or distress. Her face is likewise firm in its show of authority, strength and decision expressed in moments of repose, when the figure is motionless and the voice is hushed, when greatness lies insphered in silence and only the eyes speak the language that is universal. Madame Kalich employs but few gestures, but they are all extremely meaningful and used at the right moment. Instead she calls upon her eyes to indicate much that another player would illustrate with the aid of hands and arms active as emphasis. There is firmness, decision, authority and ringing vitality in the results achieved by this actress, who is never theatrical, whose facial expression is void of the contractions and distorting antics so many players find helpful in winning popular approval. There is still another glory that illumines the greatness of this young player, and that is her voice, which in its sympathetic quality, its strength, its musical richness and in the manner of its useful employment is superior to that of the many English-speaking actresses with whom this generation is familiar.

OPINIONS OF THE PLAY.

James O'Donnell Bennett in the Record-Herald.

Maurice Maeterlinck's poetic drama, Monna Vanna, was performed for the first time in English on a Chicago stage at the Garrick Theatre by Harrison Grey Fiske's company and received a strong, courtly, interesting representation. This event deserved and commanded grateful attention for several reasons. First of all, the play is, as all who follow the affairs of the stage know, a work of wonderful beauty. Its language throbs with lyric ecstasy, its purpose is lofty and its movement is majestic, grave and splendid. The production of such a play in a time when poetry and high resolutions are almost the last concern of the theatre would be under any auspices, however humble, an event of momentous importance. Produced as Monna Vanna now is under the direction of a manager who brings abundant material resources to bear upon the execution of the task and who adds to them the far less common equipment of scholarship and an honest zeal in his work for the sake of the work, the occasion becomes one of the very first importance. When Mr. Fiske elected to give Maeterlinck's drama to the English-speaking stage the question considered was not the usual one, "Will the venture pay?" On the contrary, with a spirit as rare as it is lofty in these days of a commercialised theatre, the question asked was, "How may this lovely work of art and of morals be most fittingly and strongly done?" To ask the question was, with Mr. Fiske, to set about executing the problem. The element of quick returns did not enter into their calculations. The result is a thing done for the sake of a thing that was worth doing and for the sake of the artist conscience. The public may profit by the result if it will. Manager, players, musicians, painters and the craftsmen of the theatre have accomplished their part, and it is for the public to reward or to ignore the courage which has given us a noble visualization of what the average manager shuns as he would the plague—a drama of poetry and of morals which makes none of the easy appeals that obtain the popular suffrage, that is based not upon clever craft or exhilarating clamor or meretricious display, but that rather has its growth and fulfillment in the exposition of a profound thought.

O. L. Hall in the Daily Journal.

It pays to wait after all, for the good comes in time, even in the drama, bringing a splendid recompense for all the cheats we have suffered to be foisted upon us and asking of us an acknowledgment that all poetry has not been killed in vulgar reek and that the noblest sentiment has not been stifled in the heart of man. It is difficult to tell whether Monna Vanna is basically poetry or drama as we expect to find it. There is poetry in every line, both the poetry of language and the poetry of the passions. As read it is poetry of the purest sort; as seen it is drama in its sincerest manner. Monna Vanna is poetry in the simplicity of its story, tragedy in the intensity of the working out of that story.

Tiffany Blake in the Evening Post.

The merits of Monna Vanna are not matter for doubt. It is not only a strong play in the conventional use of the phrase, but it has qualities which make for permanence in dramatic art. In other words, it is not only tense in movement and situation, vital and full of contrast in characterization and striking—even theatrically "clever"—in denouement, but it is much more. In its broader implications it expresses a profound criticism of life.

Amy Leslie in the Evening News.

Monna Vanna is a tremendous dramatic proposition and because Maeterlinck departed from his usual path of dreams and arose to a clear, trenchant, dazzling height worthy his huge subject he has been heralded another Shakespeare. He is not that, but he has some hallowed taint of the magnificent Greeks which leaps out of his plays, even those which could no more be played upon the stage than could the Apocalypse or the Iliad. Monna Vanna, converted into submissive English by John Severance, was superbly played by Bertha Kalich. Exactly the same tempestuous speed, breathless iteration and nervous impetuosity give spur to Monna Vanna as they do all the weird dramatic outbursts of Maeterlinck, but with unique mastery, while he keeps every tendril in an emotional thrill, he constructs his play with an accuracy which has the mute power of an indomitable steel girder. Monna Vanna is a great play. One of the greatest better minds will treasure as classic through all time. It is an amazing play, admirably acted, and every student of dramatic literature ought to revel in its intricate morality, its choice poetic affluence and its general beauty of appointment and representation.

THE PRODUCTION.

Daily Journal.

The trace of the hand of a genuine artist is seen back of Monna Vanna; its distances, its splendid perspectives, its rare colors, the careful working out of the details of its various pictures give at first hand an artistic atmosphere to this production which before has been often attempted but rarely accomplished. In none of the three scenes is there a blot of garishness, strong lights are never employed, forward the stage is kept particularly free from setting, and the effective colors, admirably chosen and perfectly blended, are the background tones. The artist who designed these pictures is no stranger to the art galleries, for technique of the painter is herein initiatively employed to splendid advantage. The position of the players, the formation of the mobs, and particularly the glimpse of the passing half-hidden caravan are worked into the pictures with unusual fidelity of artistic standards.

Tribune.

The manner in which Mr. Fiske has mounted and produced Monna Vanna calls for only the heartiest admiration. He has supplied three settings which are in the best of taste—two of them suggestive of the richness coupled with what, to our modern eyes, seems bareness, which belonged to the Italian palaces of the fifteenth century, and yet free from all hint of vulgar theatrical display. The costumes are similarly elegant and appropriate, and the movement and grouping of the persons taking part in the action proper have been so carefully considered that naturalness and dramatic effectiveness have never been sacrificed, and yet a pictorial quality which seems to belong to the old paintings of the Italian school has been obtained. As for the scenes in which the folk have part, these are among the best "mob scenes" offered here in a long time. The swaying of the crowd, the murmurs, the exclamations, the evincing of keen interest in what is taking place—all have been planned and carried out with remarkable skill. The passing of the supply trains in the second act is one of the most artistic in its quality of suggestiveness and the most exact in its fidelity to actuality of anything similar that has been seen in any production offered in Chicago. It is a master stroke. The view of Pisa lighted and rejoicing is also of great beauty.

Inter-Ocean.

The mob scenes are marvels in the suggestion of actuality, and much time and thought have evidently been given to both costuming and setting.

News.

A company of such exact elegance has been accorded the Maeterlinck classic that merely the enjoyment of capital acting was a treat worth recognizing. Americans of note, but only one good German player, an Englishman of splendid talents and a mob which had a certain stellar element in its success were the potent features of Monna Vanna.

Record-Herald.

The play is mounted with great splendor, the movement of the caravan out of the camp of the besiegers being a stroke of stage-management that alone would serve to make the production notable as an effort to do a poetic thing in a poetic way to the slightest detail.

Madame Kalich's present tour will include the Independent Theatres in Philadelphia, Boston, Washington, Cleveland, Baltimore, Buffalo Brooklyn, Providence, Newark, Etc.

Direction of HARRISON GREY FISKE, Manhattan Theatre, New York